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# Self-concept in the biographical narratives of women visual art educators and artists

Hipp, Phyllis Talley, Ed.D.

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U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

# SELF-CONCEPT IN THE BIOGRAPHICAL NARRATIVES OF WOMEN VISUAL ART EDUCATORS AND ARTISTS

by

Phyllis Talley Hipp

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Approved by

Roberta W. Rice

Dr. Roberta W. Rice
Associate Professor of Art

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The purpose of this study is to examine the visual art education experiences of women art educators and women artists in the context of colleges and universities. The focus of the study is the relationship of the concept of self to the production of works of visual art and the development of ideologies concerning the teaching of visual art. The hypothesis of the study proposes that pedagogical practices which enhance or diminish the concept of self establish contexts and conditions for artistic production, and influence the development of teaching ideologies. The study uses a qualitative methodology based on autobiographical narratives to describe the visual art education experiences of the two groups of women. Transcripts of interviews with five women art educators and the published letters, journals, and other writings of six noted women artists provides two sets of narrative texts for analysis. A theory of artistic "self" development which consists of three conceptual models: the aesthetic, creative, and expressive is the organizing framework used to analyze the autobiographical narratives.

The analysis of the narrative texts suggests a direct relationship exists between pedagogical practices, contexts, and conditions in visual art education: the concept of self; the quantity and quality of artistic production; and the development of teaching ideologies. The high degree of *intertextuality* in the two sets of narratives indicates continuing patterns of problematic educational experience for women in the visual arts.

APPROVAL PAGE

This Dissertation has been approved by the following committee of the Faculty of the Graduate School at the University Of North Carolina at Greensboro.

Dissertation Adviser Roberta W. Rice

Committee Members

Kathleen Casey

Roberta W. Rice

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# CHAPTER I

## THE PROBLEM AND ITS SETTING

The world has many centers, one for each created being
And about each one lieth in its own circle.
Thou standeth but half an ell from me,
Yet about thee lieth a universe whose center I am not.
Thomas Mann, Joseph in Egypt[1]

### Introduction to the Problem

The Feminist Art Movement of the late 1960's and early 1970's focused awareness on issues of inequality in the visual arts. Art historian, Linda Nochlin (1971) proposed, "It is no accident that the whole crucial question of the conditions *generally* productive of great art have rarely been investigated" (in Hess and Baker 1973, p. 6). Nochlin concludes that historically, "it was indeed *institutionally* impossible for women to achieve excellence or success on the same footing as men, *no matter what* their talent, or genius" (p. 37).

The same year, art critic, Lucy Lippard (1971) identified nine art-institutional practices particular to women's problematic situations as artists (see Appendix A).[2] She further suggested that the locus of many practices used to "subdue and discourage women" which engenders "tragic feelings of inferiority so common among women artists, is in art schools, and college art departments" (p. 19). Elizabeth Baker (1973) also identified preparation in academic institutions as the first of three major problem areas for women.[3]

Recent statistical patterns suggest there are slightly higher percentages of women artists, and art students in art schools, colleges and universities. The 1990 U.S. Census Report of the civilian labor force, detailed by sex and race, indicates women artists comprise 52.49% of all those persons defining their occupation as artists. The 1991 U.S. Department of Education statistics on college and university graduates in the "fine arts"[4] indicates 53.19% of all degrees (bachelor's, master's, and doctor's) were awarded to women. In the specific area of art teacher education, women average 72.66% of all graduates (See Tables 1 and 2).

Despite women's more than equal representation in areas of professional preparation, women continue to be less proportionately represented as artists, and as teachers at higher institutional levels except in the areas of art teacher education. According to Collins and Sandell (1984), "the making of art is a higher status occupation than teaching" (p. 33). Consequently, it would appear that, except for a few, women are primarily concentrated in what are considered less prestigious positions. Concentration at lower levels, and disproportionate representation as artists, often translates into economic disparity for women.[5]

Janet Wolff (1981) believes the role of cultural institutions act to support certain constituents, who are subject to constraints within hierarchical structures. Wolff states,

> In the production of art, social institutions affect, among other things, "who" becomes an artist, "how" they become an artist, how they are then able to "practice" their art, and how they can insure that their work is "made available" to a public . . . . [And, these] are not simply individual and "purely aesthetic" decisions, but socially enabled and socially constructed events (p. 40).

Professional education in the visual arts is a problematic experience for both men and women, but Whitesel (1975) suggests that women's education and career participation are different. One of the major differences is that many art teachers, especially those in public schools, no longer engage in personal art making, or art production, after graduation from institutions of higher education.

Jacques Barzun (1974) said, "Art is power. [It] can shape the mind and emotions . . . enlarge or trivialize the imagination . . . . [It] affects the social fabric as well as individual lives" (p. 18). Art, and the institutions of art, powerfully affect the concept of the self of the artist, and consequently the teacher of art. It has been suggested by researchers that, outside the family, educational institutions are the most powerful influences which shape the self-concept. However, institutions are abstract unconscious entities; they originate and are comprised of people with particular ideologies and values.

## Purpose of the Study

The purpose of this study is to examine the effects of visual art educational pedagogy, in the context of professional education in colleges and universities, on women's concept of self; and to describe the relationship of the self-concept to the production of art and beliefs about teaching visual art. Art Education cuts across the domains of studio art, art history, and education, therefore, the study will use "self-narratives" of women art educators, and published narrative texts of women artists to identify specific pedagogical practices and conditions which: (1) Affect the concept of self, and producing works of visual art; and (2) influence beliefs about teaching visual art.

## Hypothesis

Pedagogical practices and conditions in educational contexts which enhance or diminish the concept of self creates conditions for producing works of visual art, and influences beliefs about teaching the visual arts through influencing how women think of themselves as artists and teachers. As an explanatory concept, the relationship between self-concept and producing art may provide insights into women's career choices in the visual arts and post-graduation art production. It may also provide insights into pedagogical practices and conditions which facilitate artistic development and teaching the visual arts.

## Need for the Study

No substantial body of research exists in the field of art education concerning the connection of self-concept and visual art learning or teaching. Learning, primarily focuses on producing works of art through the exploration of historical and contemporary methods, media, and processes of production. The visual art learner must also develop critical judgment related to the quality of products through knowledge and understanding of the historical and theoretical developments in the history of art. These factors provide the basis for the essential body of knowledge for teaching the discipline, and is the fundamental core of instruction.

The assumption that art processes and products are intimately and powerfully related to the self is widely accepted and tacitly agreed upon by artists, art educators, sociologists, philosophers, and psychologists. However, the nature of the relationship of self, and the process of constructing the work is not fully understood. An insight

into this relationship is of importance to art educators at all educational strata. If art production is at the core of art education, a description of the relationship of the self-concept and pedagogical practices in the visual arts which enhance or hinder the quality of the products, and the quantity of production is of importance. Successful art production is then essential for achievement in the field for both artistic development, and for teaching the discipline.

## Definition of Terms

Aesthetics: is defined from the Greek *aisthesis*, or *aisthetikos* meaning sensory "perception for the purpose of apprehending intrinsic value or meaning" (Lansing, 1976, p. 71, and p. 360). Aesthetic perception is the fundamental criterion for the development of artistic ability. Aesthetics also denotes a particular qualitative relationship and responsiveness. Lankford (1992) states, "Aesthetic concepts address virtually *all aspects* of art, from process to product to response, and *embrace* [italics added] both individual experiences and social phenomena" (p. 4).

Art: refers to any and all areas of the visual arts such as painting, sculpture, graphics, and crafts. It does not imply an evaluative connotation. There is no consistent or consensual definition of the term, therefore, for the purposes of this study, the definition of art is most properly understood as from the Latin *ars*, meaning "to join."

Artistic Development: A developmental emphasis refers to the process of growth and change rather than on "end" products. For the purposes of this study, artistic development refers to the interrelated processes of: Aesthetic perception, responding to and "seeing" subtle qualitative

relationships; creative activity in conceiving and inventing images and objects; and expression which communicates meaningful ideas, thoughts, feelings, and forms. Technical skill development in materials, media processes, and mediums are necessary, but not an essential condition to artistic development. Technique is merely a tool which artists use in the above three areas of artistic development. According to Nochlin,

> The making of art involves a self-consistent language of form, more or less dependent upon, or free from, given temporally-defined conventions, schemata, or systems of notation, which have to be learned or worked out, through study, apprenticeship, or a long period of individual experimentation" (in Hess and Baker, 1973, p. 5).

Art Education: in the broad sense refers to all forms of instruction in the visual arts such as art studio production, in areas of printmaking, photography, fibers, sculpture or painting; art history; aesthetics and art criticism at all levels of instruction. However, the narrow, most commonly understood, use of the term is to designate visual art education in the public schools, and art teacher education in colleges and universities. Art teacher education combines all areas of the broad definition, plus general and specific educational pedagogy. Therefore, Art Education in the narrow sense, will be referred to as art "teacher" education to distinguish the two forms.

Central Conflict: arises in the self-other relationship, and is a response to issues of problematic experience between social identity and self-definition. These interactions are interpreted as conflicting to the concept of self. They are represented as "actual encounters" in external social interactions, and are internal, or subjective

"patterns of meaning". Actual encounters are represented in semiotic structures, and patterns of meaning are represented in linguistic structures (Jackson, 1984).

Context: according to Webster's Dictionary, refers to the whole situational environment which is relevant to a person or event. A context is most commonly used as a frame of reference which infers a relationship between a person, or object and its historical, philosophical, social, physical, and psychological environment. The primary context of the study is visual art education in art colleges and universities.

Creativity: Gardner (1993) defines a creative person as "one who regularly solves problems, fashions products, and/or poses new questions in a domain in a way which is initially considered novel but which is ultimately accepted in at least one cultural setting" (p. 32). He further categorizes creativity into two distinct types, distinguishing common occurrences in all persons, and the "kind of breakthrough which occurs only very occasionally" (p. 29). Creativity also refers to a cognitive and emotional openness to possibility; and the inventiveness or the imaginativeness of making unique or unusual, different, or multiple combinations or connections between ideas, and materials that are "expressive of meaning" (Amabile and Tighe, 1993).

Dialectic: is "any interaction in which complex processes are brought together and transformed into a qualitatively new organization at a higher [and increasingly subtle] level" (Jackson, 1984, p. 210).[6] In Hegelian or Marxist terminology, the dialectic is a process which resolves oppositions, or apparently contradictory categories, into a higher synthesis.

Ideology: refers to an abstract system of ideas or beliefs which presuppose certain conceptual orientations about self, others, and the world. Ideologies are learned and mediate perception, therefore, they predispose persons to perceive, know, and understand in the world in particular ways (Jackson, 1984).

Linguistic Structures: refers to abstract, symbolic verbal representations at the level of generalities (Jackson, 1984). "They are the defining terms of the conception of self which order the individual experience, and gives it personal meaning" (p. 203). Linguistic systems classify, differentiate, and are used to conceptualize internal structures, or patterns of meaning.

Models: refers to internal and external idealized images of self and others. Idealized external models can represent social role-models of appropriate actions and behavior that the person consciously or unconsciously emulates. Internal models refer to external "images" which have been consciously or unconsciously internalized as standards. Models may also refer to social idealizations of appropriate roles and behaviors.

Pedagogy: refers to educational practices, and includes curriculum and teaching, or instructional methodologies. Pedagogy in art education refers to instruction in studio methods, media, and materials; art history; and visual art teacher preparation. Art criticism is used by all art educators as both curriculum and a teaching methodology.

Person: is used to refer to, and in place of, what is commonly understood as an "individual". The term "person" avoids the connotation of separate or isolated that the term individual implies.

Self: refers to the physical and psychological (objective and subjective), received and constructed, ideas, thoughts, feelings, images, identities, definitions, and categories that refer to a person or persons. A self is a physical, philosophical, social, and psychological construct which is used to distinguish internal and external aspects of persons.

Semiotic Structures: refers to concrete and particularized images of external experience (Jackson, 1984). Semiotic structures are used to describe and objectify interactions that are situated in specific contexts, and are considered external to the self.

Visual Artist: is a person who is occupied in the production of visual images and objects. However, this definition does not imply an evaluative connotation as the artist is primarily one who defines himself or her self as an artist.

Visual Art Student: is a person who engages in the pursuit of knowledge and experiences concerning visual art; and who seeks preparation for a professional career in teaching visual art, and other art-related fields. Students study the visual arts under the guidance of expert "practitioners" which may be artists, art historians, and art teacher educators, and are expected to concentrate, or specialize, learning activities in a particular dimension of the broader discipline. These specialties are focused on studio media of printmaking, sculpture, or painting; art history; or art teacher education.

Visual Art "Teacher": is a person who engages in art education. The term is commonly understood, and used, to refer to those persons who teach visual art in elementary and

secondary schools. However, for the purposes of this study, the visual art teacher is any person who engages in visual art education in any capacity or level of instruction. Difficulty with this term lies in the fact that "teachers" in colleges and universities do not ordinarily define themselves through their practice of teaching or their employment in colleges and universities as teachers. They ordinarily define themselves according to their specialties as particular kinds of artists according to the media in which they work, art historians, and art "teacher" educators. Artists and art historians are not ordinarily employed for expertise in "teaching", but a demonstrated expertise in the specialty area which are works of art for artists and art educators, and published works for art historians and art educators. Art "teacher" educators are expected to have proven expertise in the domains of teaching, producing, and publishing.

## Methodology

This is a qualitative study which is primarily concerned with a description, of art education pedagogical practices, and conditions in the context of colleges and universities which affect the concept of self; and the kind and quality of relationships between the self-concept, art production, and beliefs about teaching. A method of deriving information, and understanding specific conditions and practices in art education is through narrative descriptions by those persons who have experienced the phenomenon. Therefore, the investigation will rely on multiple case-studies.

The multiple case study seeks to understand a phenomenon from a multiplicity of perspectives which then interact to construct meaning (Jackson, 1984). Through an interaction of

interpenetrating activities, the methodology enables the researcher to "construct a multifaceted picture that transcends the point of view of any one person" (Jackson, p. 218). Interactions are between the researcher and subjects, researcher and texts, and between the texts which comprise the collected data.

Denzin (1989a) and Stake (1975) recommend an "interactionist" model as the most appropriate form for the study and evaluation of educational programs because these models focus on the interpretation and perspectives of those most directly affected. Stake suggests a neglect of the needs and opinions of those most affected is one reason for the failure of many educational programs. Therefore, narrative data is initially collected from the subjects through interactive participation in an "open-ended" interview (Douglas, 1976).

One way of knowing about particular social and psychological conditions that exist for art to be produced and taught is through biographical and autobiographical accounts of visual art education experiences, especially those that stress the nature of social interactions (LaChapelle, 1991). The biographical method relies on a "the studied use and collection of life documents,...which describe turning-point moments" (Denzin, 1989b, p. 7). The life documents for this study are narrative data in the form of interviews with women art educators, and published letters, journals, or other writings by women artists.

"Self-story" narratives by persons concerning these turning-points, or "epiphanies" reveal a person's perceptions, ideas, images, and feelings about the self in relation to problematic experience through particular linguistic and semiotic forms in the narrative texts. These narratives also

situate the person in specific "social, economic, cultural, structural, and historical" contexts, and uncover "forces that shape, distort, and otherwise alter problematic lived experiences" (Denzin, 1989b, p. 75).

This type of study arises out of the researcher's own problematic experience, and the researcher is initially motivated to undertake the research as a result a desire for insight into the situation. The investigator's subjective understanding occasions certain pre-conceived ideas which are modified through interaction with the subjects of the study (Jackson, 1986). Subjects are sought that have had similar experiences, and who are members of the researchers social group (Lather, 1986). These groups form a community of persons who share what Mikhail Bakhtin (Todorov, 1984) has termed "fusion of horizons" of meaning and interpretation.

Membership in the "interpretive community"[7] is of critical importance in gaining access to the subjects, and establishing an atmosphere of trust; and also in understanding and interpreting the intrinsic meaning of both the verbal and non-verbal language used to discuss the events, experiences, and situations. Edward T. Hall (1983) suggests that 90 percent of the "meaning" of an act of communication is dependent on non-verbal information. Therefore, understanding and interpretation rests exclusively on the "intersubjectivity of shared experience" (Denzin, 1989b, p. 27).

## Sample/Subjects

The sample of five women is selected out of interviews with 10 white, middle-class, women between the ages of 35 and 50, all of whom are art educators. The women were selected for the sample on the basis of their experience in a number

of educational institutions. Collectively, they represent visual art educational experiences in 12 different colleges and universities.

The women were selected for interviewing on the basis of geographical proximity, variety of institutional representation, and experiences related to the issues under investigation. Women subjects were randomly selected by the researcher for interviews, others were referred by the initial interviewees as having had similar experiences, and others with similar experiences requested interviews after hearing of the research. The final sample of five women is selected from the first two groups.

The women in the sample are considered successful art educators although, they are neither nationally or internationally recognized authorities, or experts, in the field. Moreover, the sample cannot, in many ways, be considered ordinary, or "typical", because of the women's advanced degrees. The women art educators are, or have been, students at the post-graduate master's, and doctor's level of professional development within the past five years. Four of the women have been graduate students in visual art education within the past five years, and one within the past 10 years. All five of the women have undergraduate degrees in art "teacher" education, and master's degrees; two in art education, one in studio, and one in a non-related field. One of the women has a Master of Fine Arts degree. Four of the women are currently enrolled in doctoral degree programs; two in art education, and two in education.

Each of the women in the sample have visual art teaching experience in elementary, and/or secondary schools, and post-secondary institutions. Three of the women currently teach

at colleges and universities, one teaches adult programs, and one teaches in a secondary school. All five of the women have extensive experience in studio production, however, only two of the women in the sample define themselves as artists, and currently only one is involved in the production of works of art on a regular basis.

## Instruments

The instruments used in the collection of data are open-ended interactional interviews which take the form of informal dialogues or conversations between the researcher and a single woman. The researcher conducted one interview of two women together. Some of the women are interviewed once for three or more hours, others are re-interviewed for several hours at later times.

Interviews took place in the women's homes, or offices, and the multiple interview occurred at the researcher's home. Prior to the interview, the focus of the study was explained to the women as centering on women's art educational experiences in both visual art studio courses, visual art teacher preparation courses, and art history courses.

The women are asked to respond to a two-part question which asked them, in the first part, to recall specific experiences in the broad context of art education which were positive, and enhanced or influenced learning, producing art work, and beliefs about teaching. The second part of the question asks about experiences which they considered to be negative, and which diminished or limited learning, producing art work, and influenced beliefs about teaching.

Additional questions were asked which were relevant to the immediate conversation, and to build personal context

about visual art experiences, such as "did you make art as a child, in secondary school, now?" Questions about family issues, or personal contexts outside the focus of the study were not asked. This information is included in the the transcripts, but is not specifically addressed by the study except where it is pertinent.

## Interpretation and Analysis

Two types of texts provide the narrative data for the study. The transcribed interviews of the subject's self-narratives which focuses on the particular issues concerning the study is one data-set. The other data-set consists of published narrative accounts in the form of letters, diaries, and journals by recognized women artists concerning visual art educational experiences. The women artists are chosen because of their involvement in teaching as well as producing art work. The central focus of both narrative data-sets is the self, and relate to perceptions of pivotal, or critical life experiences concerning visual art education.

The published accounts serve to establish the reliability and authenticity of the transcribed interviews. However, both data sets are considered primary sources, and are ultimately reliable in the context of the person's perception of the experience. Issues of objectivity are thus addressed through the function of intersubjective agreement, or consensual validation (Eisner, 1979).

Interpretation originates as each of the two sets of texts are examined, and all information relevant to the study is extracted (Denzin, 1989a). This information concerns assumptions, thoughts, and feelings about the self in relation to visual art learning experiences and producing

works of visual art; and beliefs about teaching visual art. The researcher specifically looks for passages that reveal a "central tension" (Lather, 1986; Jackson, 1984).

The extracted issues of central tension in each of the subject's narrative texts, or "cases", are then compared to determine the existence, kind, and quality of an intertextual relationship; and to identify common patterns, or themes. The texts "interrogate" each other, and the researcher looks for patterns of agreement and commonalities, or dissimilarities between the textual narratives. The same process is repeated for the published texts, and the information extracted from the two data-sets are used to determine "general" themes and issues of central tension in all of the cases. Major differences, or gaps, in the narratives are also noted.

The general themes extracted from the initial interpretation of the narratives serves to guide the researcher's review of the literature which is concurrently driven by the hypotheses. The general themes, and review of the literature are used as a vehicle to develop theoretical situations of social and structural processes (Denzin, 1989a). These theories are then used to construct conceptual models which are, in turn, used as orienting frameworks to analyze the narratives. In the process the narrative data-sets thus, give rise to initial theories which guides the literature search; the literature search then guides the development of conceptual models which are applied to the narrative data-sets. Thus, interpretative analysis, and theory building are interactive processes.

Finally, Lippard's (1971) categories (see Appendix A) are used to establish base-line data for a longitudinal

comparison in order to identify recurrent trends, or continuing patterns over the last 20 years. The above comparisons provide a method of triangulation which further establishes the validity of the sample narratives.

## Assumptions

Assumptions upon which this study is based are: the existence of a connection between the self and art production in the visual arts; and the existence of a relationship between texts and works, or verbal and non-verbal activities, which reveal the self. The study also assumes that art learning can be "facilitated through instruction" (Eisner, 1972). It is also assumed that there is a connection between teaching methodology ("how" persons are taught) which influences beliefs about the self and teaching other selves. These "models" may be more powerful than "what" people are taught.

## Limitations

The major limitation to a study of this type is that biographical interpretations are always incomplete and uncompletable, and that "meaning of pivotal events change over time" (Denzin, 1989b, p. 66). Additionally, meanings also change as a result of the continally evolving interpretations. Another limitation results from the researcher's own prejudices and assumptions which are derived from personal experiences, and which may consciously or unconsciously shape the interpretations (Lather, 1986).

Also, the diversity presented to the researcher of a wide-scope approach through interdisciplinary territory may result in the possibility of superficial understandings and

misinterpretations on the theoretical level. There are numerous conflicting, and competing, theories of both "self" and "art" which engender conceptual difficulties for the researcher in presenting an understandable and comprehensive account of the phenomenon.

## Summary

The Feminist Art Movement has revealed a history of sexual discrimination concerning women artists and teachers which continues to create problematic experiences for women. The purpose of the study is an examination of the effects of visual art education, in the context of colleges and universities, on women's concept of self; and the relationship of their self-concept to visual art production, and beliefs about teaching. Two sets of data collected are self-narratives from women art educators; and letters, diaries, and journals of women artists. A qualitative methodology forms a basis for the interpretation of multiple case-study self-narratives. The subjects are art educators who have experiences in the broad sense of art education, and have experienced the phenomenon under investigation. The readings in the literature form the basis of the development of conceptual frameworks used in the analysis of the narratives.

## Organization of the Study

Chapter I outlines the statement of the problem and the purpose of the study, the hypothesis, definition of terms, and the methodology which guides the research. This chapter also presents demographics of subjects, instruments for data collection, and interpretation and analysis of the data, as well as assumptions and limitations of the study.

Chapter II is a review of the literature in which the readings contribute to an understanding of the concept of self, and the relationship of the self to the social context, language, and perception. This chapter presents psychological, philosophical, and sociological definitions, theoretical constructions of the concept of self, and relationships of the self to others in the social and cultural environment.

Chapter III employs an extended review of the literature to present a theory of the development of the artistic "self". The theory is presented through the construction of three conceptual models which are an organizing framework for understanding artistic "self" development. The models of "aesthetic", "creative", and "expressive" each include: (1) definitions; (2) theoretical understandings; (3) contexts and pedagogical practices that create optimal conditions for artistic "self" development; (4) adverse contexts and pedagogical practices which create restrictive or adverse conditions; and (5) a summary description of the model and relationship to the concept of self.

Chapter IV presents excerpts from the narratives in the two data-sets; the interviews with the subjects of the study, and published letters, journals, and diaries of women artists. The women artists are selected on the basis of art-world recognition and their experiences as teachers. The first part of the chapter employs the models as a conceptual framework for analyzing the narratives of the two groups to examine the effect of visual art education on the concept of self. The second part of Chapter IV presents excerpts from the two groups of narrative texts to describe the relationship of the self-concept to the production of art, and beliefs about teaching visual art. The final part of the chapter identifies specific pedagogical practices and

conditions which affect the concept of self, producing works of visual art, and influences beliefs about teaching visual art.

Chapter V completes the study with a summary of the findings, conclusions, and the implications for visual art education. Recurrent trends, or continuing longitudinal patterns of women's experiences in visual art education are identified, and recommendations are made for further research.

# CHAPTER II

## REVIEW OF THE LITERATURE

The examined literature consists of books, journal and magazine articles, theses, and dissertations. Psychological, philosophical, and sociological theories, definitions, and constructions of the self-concept are reviewed. Emphasis is on the development, or formation of the conception of self in social interactions and relationships which is considered necessary for understanding the effects of pedagogical practices and educational contexts on the self-concept.

The relationship of self and other in linguistic and semiotic structures of language are also of importance in understanding the concept of self, and the relationship of the self to texts and works of art. An understanding of language and the self is also necessary in the interpretation of the narratives. The relationship of the concept of self and perception is also of critical value for the purposes of this study.

### The Concept of "Self"

The concept of self is one of the most researched, most hotly debated, and least understood phenomenon. The existence of the self, self-identity, subjectivity, agency, voice, and difference are all part of the post-modern discourse (Giroux, 1992). Theories about the phenomenon of "self" are not just 20th century developments. Steinem (1992) traces the origin of the concept of the self to the

Greek metaphor of the "homunculus", or the little human in the mind which orchestrates thought and action. Some have believed the inner dialogic experience to be the voice of "God" or, of gods and goddesses (Dennett, 1991).

Since the 1930's, the concept of self has been heralded by psychological researchers as the most important discovery of this century. Feminist scholars have protested that prior psychological research on self-concept is androcentrically biased because "nearly all the supposedly general studies have been on male subjects" (Sanford and Donovan, 1984, p. xviii). Also, most of the research on the concept of self has been conducted from the perspective of male researchers and often exhibits the typically gendered language of much research writing.

In feminist writings, it often asserted that a positive concept of self is regarded in Western culture as essential for men, and narcissistically indulgent for women.[8] However, for the purposes of this study, it is assumed that the results of some of these studies are generally applicable to both sexes. The particularities of women's and men's experiences may be different, but the conception of self for both sexes is related to a complex interaction of psychological, and social, cultural, political, ideological, and other factors.

The psychological literature primarily posits the concept of self as a theoretical abstraction, or a hypothetical construct, which does not empirically exist except through behavioral actions, attitudes, and social relationships.[9] The psychological concept of self is inferred (LaBeene and Greene 1969; Rosenberg, 1979; Jackson, 1984); and understood as a clue to the subjective inner life of

persons, and "the peculiarities of inner experience" (Krieger, 1991, p. 47).

Philosophical phenomenology and existentialism have been particularly interested in the nature of subjectivity, and the inner life of persons. Philosophical conceptions of the "self" are centered on reflective and reflexive awareness of self as both subject and object; representations of self in language; and, the relationships between the person and social forces. Reflexively, one can subjectively experience the self, and at the same time, perceive the self as an object of awareness. Jackson (1984) suggests the relationship between subjective and objective awareness "is not a dichotomy, a correspondence, or a simple movement . . . [but] a continuous dialectic between the individual and the world (p. 204) . . . the activity by which an individual comprehends his or her own person and place in the world" (p. 186).

Sociological theory postulates that the concept of self is a complex manifestation, and dynamic interaction, of language, historic and contemporary cultural, social, economic, political, ideological, and personal identities. Social researchers contend that the inner sense of self is entirely an internalization and reflection of external social interactions and relationships (Krieger, 1991; Giddens, 1991). It is extraordinarily difficult to separate the self from the web of relationships and ideologies that constitute it, and this leads to heated debate about the self-concept. Constantly shifting, transitory theories and definitions of the "self" create, and eliminate, ways that people can conceive of the phenomena. Dennett (1991) writes that selves are,

> artifacts of the social processes that create us; and like other such artifacts, subject to sudden shifts in status. The only "momentum" that accrues to the trajectory of a self . . . is the stability imparted to it by the web of beliefs that constitute it, and when those beliefs lapse, it lapses either permanently or temporarily (p. 423).

Self-concept research has found a significant correlation between positive concepts of self and academic, or sports performance. The medical profession has also discovered positive self-concepts promote healing of both mind and body. Regardless of long-standing assumptions concerning the connection between self, art production, self-concept is not a substantial topic of research in art education.

## Definitions and Constructions of Self

The conception of "self" must be conceived as comprehensive, or wholistic, and as the fundamental structure of the self. Central to an understanding of definitions and constructions of the self, is an understanding of how social relationships and interactions, from which information is derived about the self, influence the formation, perception, and consciousness of self. The self-concept is the primary constituent, and various definitions and constructions of self are organized within it. Self-image, self-identity, and self-esteem may be considered as "contents", or different aspects of the self-concept, and these components are dynamically interrelated to the conception of self.

### Self-Concept

The concept of self is defined by Rosenberg (1979) as *the totality of the individual's thoughts and feelings having*

*reference to himself* [or herself] *as an object* (p. 7). "Self" consciousness refers to the degree to which the self (as an object) is prominent in one's thoughts and attention. The value of this definition is the emphasis on "totality" which posits the concept of self as the primary psychological structure. The concept of self acts as a central organizing factor, or "fundamental frame of reference . . . upon which almost all actions are predicated" (Rosenberg, 1979, p. 59; LaBenne and Greene, 1969; Purkey, 1970; Stringer, 1971; Allport, 1979; May, 1953; Krieger, 1991). The self-concept therefore, serves as a conceptual, perceptual, and affective filter, or lens, through which the world is viewed.

Psychological theorists agree that the concept of self is not a fixed entity, but is dynamic, multi-dimensional, and constantly evolving. It is a relationship between a subjective system of thought, feelings, perceptual images, and memory, and an objective system of awareness of self as an object of thought, feelings, images, beliefs, and evaluations of the self (LaBenne and Greene, 1969; Rosenberg, 1979; Jackson, 1984). The reflection on the self consists of appearance, behaviors, actions, attitudes, and ideologies about the world. Thus, the concept of self is an interrelated process of subjective and objective awareness of self which constitutes "self-consciousness". This awareness gives rise to the phenomena of a self that no one really knows.

The self-concept is continually mediated by social processes and subjective self-defining activities which Baktin referred to as "my center of gravity" (in Morson and Emerson, 1990, p. 196), and internalizations of the socially defined objectifications of others. The consensus among researchers is that self-consciousness arises from an internalization of the constant mediation on the subjective sense

of self by the attitudes, actions, values, beliefs, responses, and expectations of others in the social sphere. We essentially come to see ourselves as others see us, and "we see others as we know ourselves" (May, 1953).

Rosenberg's definition also describes the reflexive activity of the self in which the self is simultaneously both subject and object. In this case, "object" refers to the self as the focus of awareness, attention, or interest which is not intended to mean an objectification of the self as a "thing". Jackson (1984) describes the objectifying activity of reflexion as,

> the essence of the *self-process*, [a process which] occurs when someone observes, remembers, describes, or reflects [on experience] . . . . The result of this self-objectifying activity is the system of images and ideas that collectively constitutes the *self-image* or *self-concept*" (p. 186).

The terms "self-concept" and "self-image" are often used interchangeably. It would appear that few researchers have made a clear distinction between the self-concept and the self-image. To clear up this confusion, it is necessary to understand that the self-concept is "everything" a person thinks and feels about the self, and as such, it is the comprehensive factor in conceiving the self. It includes self-image, self-identity, and self-esteem as components in the dynamic structure of the self.

## The Self-Image

The self-image is *the "object" of thoughts and feelings about the self, and is a symbolic representation of the self, a mental image of physical aspects and identities, which*

*serves as an internal referent or object of reflection* Jackson, 1984; Rosenberg, 1979). Like the self-concept, the self-image is not empirically observable or verifiable. The self-image is essentially the object of subjective perception of the self. It is the internal self-portrait of the self, and what is "seen" in the process of reflexion when the self seemingly stands outside of self and observes the appearance, actions, and identities of the self. The self-image is, therefore, the mental image of the self.

The self-image is formed through a constant comparison of the internal mental image of the self, and external social "role-models". Bandura (in Bell-Gredler, 1986) found that one of the essential ways that people learn is through observation, emulation, and imitation of role-models which are respected, admired, or "idealized". The observation of "models" results in the acquisition of symbolic representations, or mental images, which then serve as internal conceptual referents for comparison. This type of learning is therefore, essentially based on sensory perception, and primarily composed of non-verbal elements.

The technology[10] of imagery has discovered the exceptional density of images in which more information can be conveyed in less space and time than through the use of words; and the fact that images can "communicate at a virtually subliminal level" (Feldman, 1982, p. 157; Moyers, 1989). Images influence the ideas we hold, and "determine patterns of thought" (Mitchell, 1980, p. 8; Eisner, 1979; Freedberg, 1989; Moyers, 1989). Lansing (1976) suggests that the power of the image in art has long been understood, and used for education, ideological, and political control by dominate groups and institutional authorities for thousands of years.

Any person in a position of authority as the official representative of an institution; and/or, who has the power to administer rewards and punishments, is in a position to exert significant control over the formation of the concept of self, self-image, self-identity, and self-esteem (LaBenne and Greene, 1969; Purkey, 1970; Rosenberg, 1979). Social role-models in positions of power and status, especially idealized and authoritative others, exert powerful influences on learning social behaviors and actions through the mechanisms of sexual identification, nurturance, fear, and envy (Bandura in Bell-Gredler, 1986). Thus, family, teachers and "professors" in educational institutions, and "heroes and heroines" in the popular culture media present role-models which extend from the immediate social context to the larger cultural environment.

One of the directions of feminist research has been on the ways that social role-models are constantly reinforced through images in the visual mediums of film and television, advertising, and the history of Western art (Sanford and Donovan, 1984; Pollock, 1988). Sanford and Donovan (1984) suggest that these role models inculcate and perpetuate existing social and cultural "ideals" in which the distinctions between realistic standards and the achievement of unattainable goals breed invidious dissatisfaction with the self-image and self-identity. Imagistic representations of women in particular social and culturally defined roles directly impacts the concept of self.

The images of women presented in many of these contexts are narrowly defined, often unrealistic, and founded on stereotypical generalizations and superficial actions. The fundamental emphasis in the medium of television advertising is on appearance using models of "rare" body types. When

emphasis is on superficial appearance and actions, the inner self remains hidden behind external social identities which sometimes becomes the totality of the self-concept. This would imply that women are no more than they "seem" to be.

Visual images of role-model appearances and actions are powerful forces in the construction of the conception of self and self-identity especially concerning gender roles because of the social and cultural rewards for imitation of same-sex behaviors, and similar castigations for deviance from ideals. Social censure has a profound affect on the concept of self, self-image, self-identity, and self-esteem. Rosenberg (1979) suggests that the self is chiefly salient, or predominant in consciousness, in problematic situations, and heightened self-consciousness indicates a greater instability of the self-image. Therefore, when the self-image and self-identity are salient in consciousness, attention and involvement in other activities is inhibited or reduced.

## Self-Identity

Self-identity is another component of the concept of self, but so closely interrelated that it is difficult to clearly separate the two terms. Giddens (1991) defines self-identity as: *the self as reflexively understood by the person in terms of her or his biography* (p. 53). Therein lies the difficulty of the terminology as it is impossible to separate a self from the experiences of life in which consciousness of self and the conception of self arises. Rosenberg (1979) concluded, the most powerful "content" of the concept of self is based on self-identity.

The language referents of self-identity and self-concept are "I", and "me". The "I" is the active agent of the self

(Jackson, 1984; Zohar, 1990; Giddens, 1991; Krieger, 1991). The work of the "I" is self-reflection, and is "the activity by which the self is constructed" (Jackson, p. 187). The "me" is the passive aspect of self-identity which generally refers to the self-image, and identifies the self in terms of social and cultural identities. Social and cultural identities are constructed in complex hierarchical arrangements which are primarily based on membership groups (Rosenberg, 1979; Allport, 1979); defined according to categories of sex, gender, age, race, ethnicity, nationality, religion, social class, occupation, education, and other various labels.

Social identities form the basis of how others perceive, conceive, value, and respond to the self. Sandler (1986) reports numerous studies which demonstrate how social identities influence the perception and evaluation of behaviors and achievements. Individuals are "singled-out, or overlooked, ignored, or otherwise discounted on the basis of unchangeable characteristics . . . [and] treated not as individuals, but rather according to preconceptions about the groups with which they are identified" (p. 3). Preconceived expectations are powerful determinants to perception (Allport, 1979).

Sociological researchers contend that issues of self and identity are at the core of many social and economic inequities (Whitbeck, 1984; Sanford and Donovan, 1984; Krieger, 1991; Steinem, 1992; Giroux, 1992). They suggest that damage to the concept of self through relations of power and dominance is instrumental in the subjugation and marginalization of women and other groups (Steinem, 1992; Giroux, 1992; Giddens, 1991; Krieger, 1991; Whitbeck, 1984).[11] Sanford and Donovan (1984) believe women's career opportunities are restricted primarily through sexual discrimination, and damage to the conception of self.

Another aspect of self-identity can, and often does, include relationships with people, and external possessions which are believed to define the self. These aspects are usually considered critical to the "sense of self" (Stringer, 1971), and refer to "mine". Works of art are examples of these critical aspects, and they are so intimately connected to the identity of self that the person is deeply and personally affected by what happens to them (Beittel, 1972; Ehrenzweig, 1967; Cameron, 1992).

Rosenberg (1979) found that "few external objects are experienced as so central to the self as those representing the outcome of our own efforts . . . . [such as] the artist's painting, [and] the author's book" (p. 36). Diggory (cited in Purkey, 1970) found a resonance and translation among the various self-identities; and when an ability is important and highly rated by the person, a failure of that ability lowered one's self-evaluation of other, seemingly unrelated abilities. Thus, the success or failure of these external objects inflates or diminishes self-esteem.

## Self-Esteem

Another term which is often used interchangeably with self-concept is self-esteem which refers specifically to the positive or negative evaluation of the self-image and the self-identity. LaBenne and Greene (1969) define it as *the person's total appraisal of appearance, background, origins, abilities, resources, attitudes, and feelings which culminate in a directing force in behavior* (p. 11). Self-esteem determines self-worth and self-respect, and also has a direct influence on self-confidence. Successfully meeting challenges builds self-confidence and positively contributes to

the motivation to continue or persevere with difficult tasks. LaBenne and Greene (1969) found that a person,

> who is able to deal effectively with negative onslaughts in life is one whose total economy is essentially positive . . . adequate to meet life's challenges because of a sufficient backlog of successful encounters which allows . . . [the] belief that he [or she] is valuable and worthy. One defeat is I have failed *not* I am a failure . . . . ; it is the "quality" of their experiences which distinguishes those with a good self-concept from those with a poor or weak self-concept (p. 13).

Success in meeting challenging situations is self-rewarding; and failure results in self-criticism and the internalization of authoritative judgments (Bandura in Bell-Gredler, 1986). The evaluative "quality" of educational experiences is a determinate factor that enhances or diminishes self-esteem. Research has indicated a positive correlation between self-evaluations, the perceived evaluations of authority figures, and the perception of the self (LaBenne and Greene, 1969; Purkey, 1970; Rosenberg, 1979; Lowenfeld, 1986). LaBenne also found a "highly significant relation between teacher's self-concept and pupil's perceptions of themselves" (p. 25).

Researchers agree that negatively critical evaluations in educational contexts have a profound effect on motivation and perseverance, the quality of products, and the quantity of production (Ehrenzweig, 1967; Purkey, 1971; Beittel, 1972; Rosenberg, 1979; Krieger, 1991). Sanford and Donovan (1984) suggest that criticism has more affect for women than praise because it's perceived as threatening to relationships and connections to others. Indifference or constant scrutiny, shaming, ridiculing, labeling, invalidating beliefs or

abilities, and emphasis on physical appearance all have a direct impact on internal evaluations of the self (Rosenberg, 1979; Sanford and Donovan, 1984; Cameron, 1992; Steinem, 1992).

Media images in television, films, advertising, and art which are predicated on "appearance as the prime arbiter of value" (Giddens, 1991, p. 200) establish standards for critical judgment and evaluation of external as well as internal attributes. Rosenberg (1979) writes that images of role-models,

> represent standards to which . . . role behavior is compared. To some extent the individual's feeling of personal worth may hinge on the degree to which [s]he lives up to [and imitates] the role models . . . . people may experience the same emotions - guilt, self-hatred, and self-contempt - because they have fallen short of the culturally defined role ideal which they have internalized (p. 14).

Self-image which is constructed through the constant comparison between the self and social and cultural ideals; and self-identity which is attributed to membership groups and visually recognizable external attributes are ceaselessly evaluated by the self and others. Bakhtin (in Todorov, 1984) asserts that "at every moment, we appraise ourselves from the point of view of others . . . . and apprehend the reflections of our life in the plane of consciousness of other *men*" (p. 94) [emphasis added]. If women are traditionally conditioned to view, appraise, and define themselves exclusively in terms of a masculinist epistemology of appearance, appropriate social roles, and behaviors, then the resulting self-esteem will either be negative, or reflect a limited or distorted concept of self (Kashak, 1992; Steinem, 1992; Tavris, 1992).

The value system of a society is revealed in the status attached to the social-identity categories (Stringer, 1971; Allport, 1979; Krieger, 1991). All forms of categorizing and labeling carry evaluative connotations of worth. Stringer (1971) and Allport (1979) report that there are numerous self-hyphenated terms, and adjectives used to describe selves imply a positive or negative evaluation. "The words we use to describe something express not simply what we perceive, but also how we feel about it" (Rosenberg, 1979, p. 29).

The concept of self is therefore, the "totality" of a person's subjective, objective, and objectified awareness of the self. It includes thoughts, feelings, beliefs, and evaluations concerning the self through the self-image, self-identity, and self-esteem. The self-concept is formed through an interaction between the psychological processes of the subjective self; and representational images, attitudes, actions, values, beliefs, responses, and expectations of others in the social and cultural context. One of the most powerful mediators on the origin and formation of the concept of self is the symbolic representations of self in languages of words and images.

## Language, Self and "Other"

The point upon which psychological, philosophical, and sociological theorists agree is that the origin and creation of the concept and consciousness of self are formed and revealed through the symbolic representations of language. Languages of words and images are symbol systems used to represent, interpret, mediate, communicate, and give meaning to experience. Hall (1983) states, "words are instruments of power" (p. 4), and are often used by dominant groups and authority figures to control the thoughts, actions,

perceptions, and behaviors of others. As has been discussed above, images are also instruments of power.

People live in a world of languages, of constant and unceasing internal and external communication composed of verbal and non-verbal elements. The non-verbal portion is responsible for 90 percent of all communication (Hall, 1983). Dennett (1991) remarks that "we are almost constantly engaged in presenting ourselves to others, and to ourselves, and hence representing ourselves - in language and gesture" (p. 417). Eisner (1972) writes,

> Most of us take our cues of another person's attitude toward us by how he behaves when he is with us. This behavior is not simply what he says but *how* he smiles or fails to smile, *how* he stands or sits when we are with him, the tone of his voice, and so forth. These non-verbal physiognomic cues communicate a person's sense of comfort, confidence, hostility, anger, self-consciousness and so forth. As children we learn to respond to such cues well before we learn to understand formal language (p. 74). (The gender specific language of this quote has not been altered.)

Words and images are both systems of representation. Wolff (1981) states, "we have no access to any 'real' world except through the systems of representation which enable us to conceive of it" (p. 135). The difficulty with "systems" of representation is that they tend to "fix" the self in external social and cultural definitions, categories, and classifications of social group membership. This often creates a "central conflict" for some groups between social and cultural representations and the subjective consciousness of self.

The concept of self begins in language. Giddens (1991) and others suggest the manner in which the self achieves

consciousness is through the "linguistic differentiation of I/me/you" (p. 52). For Baktin, consciousness of self,

> is on the border between the immediate reality of my own living particularity, a uniqueness that in only for me, and the purely abstract reality of the system that precedes me in existence and intertwined with everyone else's ability to be a self in language. The instrument by which this dialogue takes place between the centrifugal forces of subjectivity, which are chaotic and particular, and the centripetal forces of system, which are rule driven and abstract, is the peculiar mode of being of the first person pronoun: . . . . "I" is not simply the name of another part of speech but the very mechanism that permits a person to enter the world of signs; it is the portal between self and all that is not self . . . . it also determines the fundamental I/you distinction (in Clark and Holquist, 1984, 91-92).

Therefore, the self enters an already existing system of objectification through language. The mechanism which permits the self to achieve subjective consciousness is the reflective "I". Jackson (1984), states that linguistic and semiotic structures are the "defining terms of the conception of self which orders the individual's experience and gives it personal meaning" (p. 202); the "self-reflection of the 'I' reorganizes personal meaning in a dialectic of semiotic and linguistic transformation" (p. 189). He places the self at the center of meaning which is determined through the quality of "interactions with the environment" (p. 190); and in doing so, echoes all other theorists and researchers.

Jackson found linguistic structures represented rule-governed classes of interactions, such as appropriate role-behavior, and are used to name, distinguish, classify, and compare "at the level of generalities" (p. 189). Naming is a process of generalizing; but, the name of the thing is not the thing named. Linguistic forms deal with concepts that

are regarded as internal to the self, and are manifested in narrative texts as abstract ideological "patterns of meaning" (p. 199). Semiotic structures represent the "iconic" function of language" (p. 162), and are used to describe internal reproductions, or mental images of actual encounters with others in the context of the situational environment. Descriptions are "at the level of particularities" (p. 189) of "specific objects and concrete interactions . . . that an individual usually regards as external to the self" (p. 202).

Conflicts between self and others in the social sphere are therefore, internalized in terms of semiotic and linguistic structures, and reflect the manner in which the self-concept objectifies these experiences as external or internal to the self. Jackson (1984) describes the manners in which the self objectifies the effect of conflict in social contexts.

> Disturbances in the field of social experience are directly objectified in the semiotic structures of perception, memory, and imagination, and indirectly objectified in the linguistic structures of conceptual and reflective thought, manifesting themselves, ultimately, as disruptions in the meaning and organization of the self (p. 203-204).
> If the situation is a difficult or threatening one, or if the individual needs to protect an already vulnerable self, he or she will probably construe the conflict in terms of semiotically organized externals (p. 203).

The direct objectification here refers to the iconic or imagistic representation of the mental image which is regarded as primarily external to the self, and which incorporates the entire contextual field. The perception of the image is direct, and the function of memory is to recall the images of experience. The indirect objectification is through the process of reflection on the images in attempting

to make meaning of the experience. Meaning transforms the qualities of the images through the imagination.[12] However, these two forms of representation in the language of social interactions are not separate, but interrelated processes.

Interactions with others provides images of self and others which are then reflected upon in constructing the meaning of experiences in the social world, and that meaning articulated in written or oral narrative texts and works of art. The visual or verbal images are then "coded" or "encoded" with meaning. Wolff (1981) defines "semiotics" as the "study of signs and their operations in codes . . . messages and meanings are 'coded' or 'encoded' in cultural products" (p. 109) of words and images. The effect on the concept of self is a continual "internal" as well as "external" social interaction, and a relationship in which each interaction effects all other interactions.

The formation of the concept of self and internal relationships between the components of the self-concept are dynamically developed and mediated in relationship with others in social and cultural contexts. In those same contexts, one of the mechanisms that is operant in the conception and consciousness of self is symbolic representations in languages of words and images. The significant term is "relationships". Researchers have found that the manner in which one configures relationships between self and other, and self and world, is analogous to the relationship of self to the self (LaBenne and Greene, 1969: Purkey, 1970; Stringer, 1971; Allport, 1979; Rosenberg, 1979; May, 1953; Krieger, 1991).

## The Analogous Self

When self and other are viewed as discrete and separately bounded entities, or if they are viewed oppositionally, then relationships may be founded in competitive hierarchical patterns of domination and subordination (Whitbeck, 1984; Krieger, 1991). What is necessary is to find a balance between the subjective concept of self, and objective concepts of self offered by others in the social and cultural context. Jackson (1984) states that exclusive preoccupation with the self instead of one's relationships with others; and an exclusive preoccupation with others instead of the self are both merely "symbolic" resolutions of central conflicts. One isolates and alienates self from "others", and the other isolates and alienates the self from the self. Both extremes are "defensive" resolutions.

The concept of self is interactively constructed in the internal and external representations of visual and verbal language, and "self-knowledge changes from being a matter of discovering who, apart from others, one is, to a matter of recognizing how one is in relationship to others" (Krieger, 1991, p. 123). Women's manner of conceiving of the self as relational, and in connection to others, has "traditionally been viewed" in Western culture as "evidence of a deficiency" (Sanford and Donovan, 1984, p. 48; Gilligan, 1982).[13]

Whitbeck (1984) proposes the "analogous" self-other relationship which is predicated on identification and respect for difference "rather than through struggles to dominate, or annihilate the other" (p. 76). This view is established upon a "mutual realization" of self and other. Whitbeck's analogous self is similar to Bakhtin's creation of a unique, "unrepeatable" self which is dependent on

qualitative relationships with other selves (Todorov, 1984; Clark and Holquist, 1984; Morson and Emerson, 1990).

Baktin contends that "self and other are the two poles of all perceptual possibilities" (in Clark and Holquist, p. 79), Significant to Baktin's thought is that self and other are not separate and bounded polar opposites, but are developed, and connected through a continual dynamic process.

> The way in which I create myself is by means of a quest; I go out to the other in order to come back with a self. I "live into" another's consciousness; I see the world through that other's eyes ["I's"]. But I must never completely meld with that version of things, for the more successfully I do so, the more I will fall prey to the limitations of the other's horizon . . . . Thus, a necessary second step for me is to return to my own horizon, where I can perceive the other not only in the form of what he himself is seeing as he looks out, not only from his eyes ["I's"], but also from my own eyes ["I's"]. I see him [or her] as both subject and object (Bakhtin in Clark and Holquist, 1984, p. 78).

The unique and particular, subjective inner experience is inextricably bound together with a self derived from "others" in the social world (Krieger, 1991). Zohar (1990) says, "I make myself as I go along, each new relationship does alter and partially redefine the self that I am" (p. 163). In relationships with others, the self gains the concept of self which includes all the thoughts, feelings, images, evaluations, and beliefs about the self as an object of other's objectifications. Through the reflexivity of the "I", the self comes to consciousness by reflecting on the self as an object for self and others; and making meaning of experiences with others in the environment.

Thus, the concept of the self is dependent on both the perceptions of others, and the perceptions of the subjective

self. Therefore, in this dynamic and ongoing process, the concept of self lives through the "I's", "ayes", and "eyes" of the other. Within the self, the "I" reflects on this process through the mind's eye; in the mind's eye, there is no separation between internal and external vision.

## Perception and the Self

Philosophical phenomenologists maintain that sensory perception is the source of knowledge and information about the world, and it is an active agent in the interaction between a person and environment (Webb, 1988; Davis, 1989). Carl Rogers posited that "as experiences occur in the life of an individual, they are . . . perceived, symbolized, and organized in some relationship to the self" (in LaBenne and Greene, 1969, p. 19). Self-concept formation depends, to a large extent, on the reflected perceptions of other's images, words, actions, attitudes, evaluations, beliefs, responses, and expectations which mediate the concept of self through constant comparisons and evaluations of the internal image and identity. Therefore, the concept of self is based on both internal and external perception of self and others.

Self-concept researchers have discovered that perceptual processes are directly affected by socialization processes; and that perception is also socially and culturally determined. Lansing (1976) notes that cultural attitudes and values "tend to influence what is seen and ultimately known" (p. 124). One of the primary means of inculcating socially and culturally determined perceptual awareness is through education. Art education is fundamentally grounded in the development of visual aspects of perception, and in an increasing refinement of the perception of subtle complex qualitative relationships (Eisner, 1972).

Like the concept of self, perception is a dynamic structure which undergoes constant qualitative changes as a result of the quality of experiences[14] (Ehrenzweig, 1967; LaBenne and Greene, 1969; Purkey, 1970; Eisner, 1972; Beittel, 1972; Rosenberg, 1979). Eisner (1972) suggests that the "ability to perceive relationships" (p. 67) is affected by the qualities of past experiences which "contribute to the development of frames of reference" (p. 70); thus, "expectations we bring to an encounter profoundly affects what we will make of the experience" (p. 71). LaBenne and Greene (1979) describe the relationship between the concept of self and perception in a similar manner.

> The individual's self-conception also determines the kind and quality of the experiences he [or she] perceives . . . . The concept of self one has of oneself expands or limits the richness and variety of the perceptions . . . . as one encounters a situation, certain elements register and . . . [the person] reacts in terms of past experiences . . . . [one] is more likely to find evidence of stereotyped thinking in the person who has an extremely limited perceptual field. Preconceived notions of what merely is or ought to be is the root of most prejudicial thought and action (p. 18).

As discussed above in "self-identity", social identities and other abstract generalizations, and classifications of selves influences the perception and evaluation of actions, attitudes, and achievements of particular groups of people. Dewey said that recognition was "perception aborted: looking is engaged in simply to be able to see enough to [identify and] classify" (in Eisner, 1979).[15] Recognition "does not proceed to the sensory exploration . . . does not locate the specific characteristics . . . . Recognition is not exploratory, it is focused on classification" (Eisner, 1979, p. 194).

The concept of self, as a fundamental frame of reference, therefore, serves to structure and edit all perceptual information and sensory knowledge. According to Eisner (1972), a "frame of reference . . . affects our perception and consequently, determines what we see" (p. 67). Thus, perception is a selective process, and is both "a unique inner experience" (Krieger, 1991, p. 43); and a social and culturally determined phenomena. LaBenne and Greene (1969) state,

> As the self-concept develops, it brings with it a unique perspective of viewing one's relationship to one's world. What a person perceives and how he [or she] interprets . . . [what is seen] is conditioned by his [or her] concept of self (p. 19).

They then describe the differences between the perceptions of persons with weak or threatened concepts of self, and those with a more positive concept. The effect on perception in positive or negative directions has substantial implications for art education.

> A person who has a weak self-concept or is unsure, is more likely to have a narrowed perceptual field . . . . The threatened person's perceptions tend to be limited to the objects or events of the threat. This becomes the very *antithesis* to efficient behavior. Instead of broadening his [or her] fund of knowledge and skills, such a person is kept busy defending his [or her] already existing perceptual organizations. In contrast, the individual with a positive self-concept is free to devote his [or her] energies to explorations and discoveries of the personal meanings of events . . . . because the positive self has a backlog of experiences of acceptance and success (LaBenne and Greene, 1969, p. 19-20).

Social interactions and relationships which affect the concept of self, therefore, also affect perception in similar ways through the interrelated connection to the self-concept. The ability to "see" is significantly affected by the qualities of the experiences that people have. Lansing (1976) concludes that "perceptual growth is evidenced by increased discernment and awareness" of the qualities of experience (p. 71). Therefore, it is conceivable that as women artists develop increased sensitivity to the subtle qualitative aspects of their experiences, the potential impact of threatening contexts and adverse educational conditions on the concept of self is profoundly debilitating to perceptual growth. Eisner (1972) writes,

> The significance of the ability to see, and hence to construe meaning from visual experience cannot be over estimated in the production of visual art. Not only is such an ability critical with respect to decision-making in one's own work, it is of fundamental importance for those who wish to create socially significant art . . . . Their perceptivity, their ability to come to grips with what is central to a state of affairs enables them to draw upon such perceptual insight when they embark upon the productive phase of their work (p. 97).

Developing a critical eye towards one's own work through the refinement of perceptual abilities is important factor as well as developing what Eisner refers to as "perceptivity" which is essential for getting beneath the surface appearance to the underlying structure of matter. However, the structures of the visual form must be imbued or "encoded" with personal meaning which is derived from acute sensibilities to perceptual qualities. Eisner (1972) describes this semiotic activity as fundamental to the creativity and expression of significant works of art. The meanings of the visual forms

provide insight into the artist's beliefs, and are primary to the development of a personal vision. Eisner (1972) states,

> The perceptual meanings acquired through refined sensibilities goes well beyond attention to the formal structure of visual form . . . . These meanings once perceived become a core around which artistic visual forms are constructed. This core of meaning is frequently the ideational base of significant art, and manifests itself in the artist's efforts to form matter in new ways . . . . [the artist] must invent or find a structure or code through which ideas, images, or feelings can be expressed (p. 97).

Therefore, the concept of self affects the ability to produce works of art through the development of perceptual abilities. Consequently, in the education of women artists conscious or unconscious damage to the concept of self *can be* a *form* of severe discrimination in terms of artistic development. The manner in which this is accomplished is through hostile or indifferent actions, attitudes, responses, and expectations which negatively affects the concept of self, and therefore, limits and constrains perceptual growth and expansion. This effects the concept of self, perception, creativity, and expressive capabilities which also precludes the possibility of developing a unique vision or voice.

One of the problems and difficulties in teaching art is expanding perceptual frames of reference in order to strengthen the ability to perceive subtle qualitative relationships among the complexities of persons, objects, and environments in the visual experience (Eisner, 1972). It is also necessary for developing flexible perceptual abilities. Pedagogical practices and conditions in art education which limit, or distort the concept of self also serve to limit, or distort perception. Artistic development is, therefore,

limited to defending existing perceptual frames or reference rather than expanding, enriching, and discovering new possibilities in the visual field (Ehrenzweig, 1967; Beittel, 1972; Eisner, 1972; Lowenfeld, 1986).

## Chapter Summary

A person's self concept is the fundamental and principle dynamic structure for almost all thought, feeling, and action. The origin and formation of the conception and consciousness of self indicates that it is a complex interaction of social process rather than exclusively a product of psychological factors. The self-concept is dynamically constructed and continually mediated as a result of social and cultural interactions and relationships. The actions, attitudes, and responses by others in the social and cultural context have a direct influence on the concept of self, self-image, self-identity, and self esteem.

Languages of both words and images are powerful mechanisms which form and reveal the concept of self. The qualities of experiences that a person has in relationships and interactions with others are fundamentally necessary for the self to come to consciousness and form a self-concept; but particular types of relationships with others may create central conflicts in the conception of the self. Relationships are also of paramount importance to artistic development which concentrates on heightening and strengthening perceptual abilities in order to distinguish extremely subtle qualities and complexities of persons, and objects in the environment.

Critical or negative evaluations which have a deleterious effect on the self-concept, also have an effect on

self-confidence, motivation, perseverance, and the quality and quantity of production. They consequently also affect perceptual processes which are essential to the development of artistic abilities, especially in terms of developing and expressing a unique meaningful personal vision which is of paramount importance in the "invention" or creation of significant art.

Therefore, a positive conception of self, accompanied by a facilitating environment; and the development of a strong perceptual ability are the fundamental conditions necessary to make art, significant or not. Developing the strength of the "I" is part of developing the unique and personal vision of the eye; and developing the eye is part of developing the "I". Thus, the "I" and the "eye" are central issues in the concept of self.

# CHAPTER III

## THEORY OF ARTISTIC DEVELOPMENT

The purpose of this study is to examine the effects of visual art education contexts, pedagogical practices, and conditions on women's concept of self, production of visual art, and beliefs about teaching. In Chapter II, the review of the literature was focused on an understanding of the concept of self. In this chapter, an extended review of the literature is focused on understanding contexts, pedagogical practices, and conditions which affect the concept of self.

Readings are used to present a theory of the development of the artistic "self" through the construction of three conceptual models. The models are organizing frameworks for understanding the relationship of artistic development and the concept of self. "Aesthetic", "creative", and "expressive" models each include: (1) definitions; (2) theoretical understandings; (3) contexts and pedagogical practices which create optimal conditions for producing works of art, and also serve as role-models for teaching visual art; (4) contexts and pedagogical practices which adversely affect the production of works of art and beliefs about teaching visual art; and (5) a summary of the model and description of those qualities which relate to the concept of self.

### Conceptual Models of the Artistic Self

As stated in the preceding chapter, the dynamic interrelated principles of "self" development are based on

interactions between the concept of self, language, relationship, and perception. The dynamic interrelated principles of artistic "self" development are similarly based on a relationship between the concept of self, the language of visual art, and a highly refined perception of subtle complex qualitative relationships. The concept of self and perceptual acuity provide the basis for the discovery and invention of a personal code of meaning which is expressed through a language of visual form.

The three factors this study considers essential for artistic development are: aesthetic perception, creative invention, and the expression of the meaning of experience. Aesthetic perception refers to the ability to see and respond to subtle and complex qualitative relationships; creative invention refers to making new connections and relationships in the forming of unique and personal imagery; and expression of meaning refers to the interaction of perception and creativity to give voice to personal thoughts, feelings, and beliefs in a language of images. Therefore, the models are the "aesthetic", "creative", and "expressive". The models are constructed to echo the forming of the self through perception, relationships and connections; and language.

Bakhtin contends that "any theory of art must take into account three elements: creators, artworks, and perceivers" (in Clark and Holquist, 1984, p. 202). He is referring to the subjective self of the artist, the dialogic power and ideological meaning in the work or text, and the responsiveness of perceivers to the work. It is the interrelationship and interaction of these three factors which he considers necessary for a theory of art (Todorov, 1984; Clark and Holquist, 1984; Morson and Emerson, 1990).

> Actually the "artistic", in its totality, does not reside in the thing, or in the psyche of the creator, considered independently, not even in that of the contemplator: the artistic includes all three together. It is a *specific form of the relation between creator and contemplators, fixed in the artistic work* (in Todorov, 1984, p. 21).

The construction of the models also parallels Bakhtin's recommendation for a theory of art if one takes the liberty of rearranging the order into perceivers, creators, and expressive works. Perceivers, like "others" in the construction of the concept of self, are essential for the development of the artistic self. The entire history of Western art is a complex narrative of interactive relationships between creators and perceivers through works of art.

The language of visual art is similar to verbal semiotic structures which are related to sensory perception, and encoded with personal meaning. In colleges and universities, the language of visual art is often taught according to tradi-tional formal elements and techniques which refers to tech-nical skills and facility with materials and media processes (Rosenberg, 1972). However, technical instruction relies on the use of hand and eye rather than a relationship of eye, mind, and self (Krieger, 1991). Therefore, technical skill development is considered a necessary, but not essential, part of artistic development.

"Formal" commonly refers to "academic" art that Ocvirk, et. al. (1982) define as "the kind of art that stresses the use of accepted rules for technique and form organization.[16] It represents the exact opposite of the original approach, which results in a vital, individual style of expression" (p. 10). Lankford (1992) terms this "institutional" which normally only "recognizes the extent to which an object or

event *conforms with artistic precedents* in terms of form, media, methods, theme or idea, or modes of presentation" (p. 10) [emphasis added].

Artistic precedents refer to the history of Western art, and it has been pointed out by feminist art historians and sociologists that this history has been exclusively dominated by white men (Nochlin, 1971; Hess and Baker, 1973; Loeb, 1979: Wolff, 1981; Rubenstein, 1982; Collins and Sandell, 1986; Pollock, 1988; Chadwick, 1990). Academics claim, "art" is defined according to the "context in which an object exists"; historic precedent and art-world consensus "determines whether or not it is art" (Lankford, p. 10). Formalist or academic art unequivocally rejects Morris Weitz's theory that art cannot be defined (Eisner, 1979; Lankford, 1992).

> In pronouncing what constitutes the essence of art, theorists are in effect prescribing the nature of art; but it is contrary to the creative aspect of artistic production to predefine artistic purposes, processes or forms. Hence traditional or "essentialistic" theories of art are invalid (Weitz in Lankford, 1992, p. 9).

However, for Bakhtin, "the difference between art and non-art" is relational rather than absolute; "it is one of degree" (in Clark and Holquist, 1984, p. 208).

## The Aesthetic Model

The aesthetic model is constructed through definitions and theories of aesthetics which specify a particular type of relationship and response to sensory perception. Perception is a fundamental factor in both the concept of self and artistic development, and perceptual sensitivity is intimately related to both. The ability to "see" is essential to

the artist, and it is the progression of perceptual abilities which is the foundation upon which artistic growth depends. The development of the artistic "self" parallels the construction of the concept of self, and arises in the social interaction or relationship of self and other.

## Definitions of Aesthetics

This study "aesthetics" defines aesthetics as sensory perception for "apprehending intrinsic value or meaning" (Lansing, 1976, p. 360). Lankford (1992) defines aesthetics as a "group of concepts for understanding the nature of art which address *virtually all aspects of art*, from process to product to response, and embrace both individual experiences and social phenomena" (p. 4) [emphasis added]. Aesthetics also denotes a particularly qualitative relationship, and the responsiveness of a "strongly felt encounter" (Lankford, 1992, p. 5). An aesthetic response is a heightened sensitivity and intense awareness which reveals a sense of connectedness, understanding, and appreciation of persons, objects, and the environment.

Jerome Stolnitz defines the "aesthetic attitude" as "disinterested and sympathetic attention to and contemplation of any object of awareness whatever, *for its own sake alone*" (in Lankford, 1992, p. 27) [emphasis added]. Disinterest refers to "self" in which prejudices, extraneous goals, and personal interests are replaced with open-minded receptive awareness (Lankford, 1992). Thus, aesthetic perceptions are characterized by a lack of self-consciousness, and a total absorption in the object of contemplation.

Absorption is described by Csikszentmihalyi (1990) as an optimal experience in which the person loses a sense of self,

and merges with the activity or object of contemplation. Therefore, absorption is a relational factor, and precludes an oppositional stance. Bakhtin describes the interaction between a perceiving subject and a perceived object as an empathetic "identification" with the other, and it is this identification with the other that is the origin of aesthetic activity. According to Bakhtin, aesthetic identification is the first of two phases in creative action.

> The first moment of aesthetic activity is identification . . . : I must experience, i.e., see and know, what [s]he experiences, put myself in his [her] place, in a way coincide with him [her] . . . . But is this plenitude of internal fusion the ultimate end of aesthetic activity? . . . Not at all: properly speaking, aesthetic activity has not even begun . . . . Aesthetic activity begins properly only when one returns within oneself at one's place, . . . . , and when one gives form and completion to the material of identification (Bakhtin in Todorov, 1984, p. 99).

The second phase is giving "form and completion to the material of identification". Outside of the encounter, one returns to the subjectivity of the self, attempts to describe, and make meaning of the experience. Todorov (1984) translates Bakhtin's "finding oneself outside" of the "other" as "exotopy" (p. 99). Bakhtin clarifies Stolnitz's "disinterested attention" in describing the artist's position.

> The artist . . . occupies an essential position outside the event as disinterested viewer but *with an understanding of the axiological meaning of what is happening*; . . . . This exotopy (which is not indifference) allows artistic activity to give the event unity, form, and completion *from outside* (Bakhtin in Todorov, 1984, p. 100).

The "axiological meaning" is an understanding of the moral, ethical, or spiritual value of and Eisner's (1972) "coming to grips with what is central to a state of affairs" (p. 97). The initial experience of empathetic identification with the other's perceptions changes the subjectivity of the self through knowing the other, and the experience enriches the artist's understanding.

> Life . . . becomes understandable and takes on its full weight only from the inside, from where I experience it as an *I*, in the form of a relation to the self . . . : to understand comes to mean to live the object from inside, to look at it with its own eyes, to renounce the essentiality of exotopy in relation to it (Bakhtin in Todorov, 1984, p. 101).

Bakhtin's description of the aesthetic activity echoes later psychological researchers who suggest the self is the fundamental frame of reference. However, knowledge and understanding of the "self" and "other" is achieved through an empathetic identification *with* the other; *from inside the perspective of the perceived*; through the other's eyes and "I's". Thus, aesthetic activity which is a "fusion of horizons" dialectically changes the changes the "I" and eye of the perceiver.

Aesthetic perception makes no attempts to classify, categorize, or label, and no attempts are made to analyze or measure the experience (Eisner, 1972; Csikszentmihalyi, 1990; Lankford, 1992). Aesthetic perception and response is a fullness or wholeness of acutely sensitive empathetic perception; an intensely encountered qualitative relationship. The aesthetic experience inspires and vitalizes the artistic self who attempts only to describe, give meaning, and most of all to continue the intense pleasure and satisfaction of the

aesthetic encounter (Csikszentmihalyi, 1990). Therefore, in the aesthetic relationship, self completely merges with the object of perception, and returns to the subjectivity of the self which is the same as Bakhtin's description of the creation of the self discussed on page 38 above.

Theories of Aesthetic Vision

Aesthetic vision is the metaphor for a combination of subjectively unique sensory perception, and conventionalized perceptual forms (Ehrenzweig, 1967; Krieger, 1991). Like the concept of self, sensory perception is a dynamic, multi-dimensional interaction of psychological, and other social and cultural factors which influences perception. Aesthetic vision is a highly developed perceptual sensitivity to subtle nuance and the qualitative aspects of form and relationship (Briggs, 1990). However, the perception of visual qualities may be different for each person due to the complexities of factors that also influence the self-concept. Briggs (1990) notes that because of perceptual particularities, each person may be "endowed by those differences with a special sensitivity to some subtle dimension of reality that others overlook" (p. 18). Bakhtin argues for the non-coincidence of a subject's perceptual field on the logical basis that "no two bodies can occupy the same space at the same time" (in Clark and Holquist, 1984, p. 68).

Bakhtin's typologies of quoting and quoted discourse are modeled on Wolfflin's typology of *linear* and *pictural* styles in painting (Todorov, 1984). Bakhtin, in describing Wolfflin's two visual types, writes that the

> linear style sees in lines, painterly in masses. Linear vision, therefore, means that the sense and beauty of

> things is first sought in outline -- interior forms have their outline too -- that the eye is led along the boundaries and induced to feel along the edges, while seeing in masses takes place where the attention withdraws from the edges, where the outline has become more or less indifferent to the eye as the path of vision, and the primary element of the impression is things seen as patches (in Todorov, 1984, p. 69).

Ehrenzweig(1967), Beittel (1972), and Lowenfeld (1987), among others, use this typology as a basis for the theory of two modes of perceptual vision, and the subsequent representational styles used by artists. While Lowenfeld places the types in a dualistic opposition; Beittel (1972), in a 10-year longitudinal study of drawing processes, found the two modes of perception to be interactive. Beittel and Ehrenzweig (1967) suggest that some artists are more perceptually flexible, and through the control of visual faculties, can consciously expand or dilate the pupils of the eyes, and alternate between the two types of perception at will.

Lowenfeld's two typologies of visual perception have been one of the cornerstones in art teacher preparation (Eisner, 1972). However, the painterly style of contextual, or global vision is hierarchized as the superior visual style in art schools, colleges and university art departments (Ehrenzweig, 1967; Beittel, 1972). In order to comprehend and adjust visual relationships, the accomplished artist must be able to perceive the entirety of the picture plane in a single vision. This "single eye" as it is called by artists, simultaneously comprehends the whole and is necessary to see and adjust visual relationships to achieve unity. Thus, the unified work of art reflects a wholistic response to perceptual sensitivities in the search for meaning (Ehrenzweig, 1967; Beittel, 1972; Eisner, 1972).

Global perception is described by Ehrenzweig (1967) as "polyphonic", or broadly scattered, diffuse attention with little regard for detail. Ehrenzweig (1967) termed this visual style as "syncretistic", Lowenfeld (1986), "haptic", and Beittel (1972), "spontaneous". Beittel found this style was an *intuitive, emotionally organic* process in which drawings are rapidly executed in a simultaneous, all-over development of the picture plane. The work is approached in a problem-solving orientation, options remain open, and procedures are varied in a dialogic strategy with the work until an appropriate one emerges as a solution.

However, the artist must also be able to use optical, or analytic vision in the description of subtle details, and complex relationships, and drawing strategies often rely on analytical description. The analytic style is highly prized by many teachers in public secondary schools. This may be, in part, because the emphasis in teaching itself primarily relies on analytic model of part to whole (Ehrenzweig, 1969). However, the history of art has demonstrated a variance in this hierarchy with one, and then the other, holding sway over art institutional values and practices.

The linear style, called "visual" by Lowenfeld, "analytical" by Ehrenzweig, and "divergent" by Beittel, is a narrow focus which is highly differentiated and concerned with detail, pattern shapes, precise matching, and the symbolic meaning of subject matter content (Ehrenzweig, 1967; Beittel, 1972; Lowenfeld, 1986). In the drawing lab, Beittel found, the analytic strategist varies goals and mechanically "controls the process in order to *intellectually* search for ideas which will lead to new discoveries . . . . more like an inventor" (p. 86) [emphasis added]. Drawings are flatter with alterations of viewpoints, or shifting focal points.

The two styles of visual perception should be understood as complementary and interactive rather than oppositional, just as the self and other should be viewed as complementary (Whitbeck, 1984). Aesthetic relationships and responses require an intense wholistic engagement with the object of perception, and a total absorption of the intellectual *and* emotional content. The aesthetic experience requires a distillation of content through the eye and "I" of the self, and, thus, becomes a part of the self. To hierarchically order one style of vision in opposition to the other, basically reifies perceptual possibilities.

## Aesthetic Contexts
## Pedagogical Practices and Conditions

Lansing (1976) asserts, "students build artistic personality characteristics if they are in a sociocultural environment that values such characteristics and encourages their development . . . . One individual is [often] enough to provide the influence, if he [or she] is highly respected" (p. 126). Aesthetic educational contexts are created by dialogic interactions between students and teachers. Curriculum and teaching methodologies create the parameters of that relationship. Both of these components of pedagogical practice reveal underlying assumptions and values of both instructors and the educational institutions they serve.

Beittel (1972) remarks that "meaning is locked into the context in which forming takes place" (p. 204), which is true for both the forming of works of art and the self. Aesthetic contexts, or environments which are based on qualitative relationships and responses, facilitate perceptual growth through affirming the self. The aesthetic context, pedagogical practices, and conditions are essential for

artistic development, the production of works of art, and present role-models for the teaching of visual art.

> Every context is a communications environment, it is a place where certain things are said or remain unsaid, where characteristic points of view prevail, where tacit assumptions underlie explicit messages, where shared norms, ideas, and values hold sway. Attitudes toward an endless variety of ideas and objects, including the self are influenced by such communications (Rosenberg, 1979, p. 109).

Perception is interactively constituted by the contextual environment, or the "situational context" which is "inclusive of both the 'internal' and 'external' environments" of the artist (Beittel, 1972, p. 27). Through the strengthening of perceptual awareness, artists are especially cognizant of the subtle complex qualities of the context in which they work. Beittel found, the artist's perceptions of context were extremely acute.

> We have found that if our minds wander off the artist, if we had rather be elsewhere or doing something else, or if we are fearful or pressed, the artist senses this, and his [her] dialogue with his [her] work is marred (1972, p. 240).

Beittel discovered that a non-evaluative external context was crucial to preserving the "agency" and motivational impetus of the artist. He describes the parameters of the drawing lab context as,

> a setting where the artist can bring parts of his [or her] art process to consciousness and safely risk their manipulation [which] is art educative. "Safe" means even as Rogers claimed, that one is not psychologically vulnerable and that no external locus of evaluation is operative, so that so-called failures are ambiguous,

> instructive, and accepted. "Risk" means that one gives up some control for acquisition of new power (Beittel, 1972, p. 249-250).

Pedagogical practices and conditions in Beittel's drawing lab were focused on feedback concerning process rather than product; strengthening the internal locus of evaluation; and the development of an interactive dialogical relationship between supportively responsive observers and artists. Communication between observers and participants were efforts to "turn the artist's perception back on itself . . . . such an action is also important in facilitating the development of the other person as an artist" (Beittel, 1972, p. 240).

> A powerful facilitation of learning is effected by maximizing the hindsight potential of process feedback, and by urging the artist to try to communicate to another (so that he [or she] . . . may grasp it) just what he [she] did or was trying to do, how it felt in process, what qualities were achieved (as well as intended), and like probings, set in a value-neutral field. These maximize the artist's problem-controlling power (Beittel, 1972, p. 90).

It can be argued that a value-neutral context does not exist, however, Beittel properly means a non-evaluative external context which is not negatively critical or authoritatively controlled. Hindsight potential refers to the semiotic structures which describe internal reproductions, or mental images of the experience. Using this cognitive facility, strengthens perceptual acuity; and renders an ever-increasing awareness of subtle nuances of relationships and environmental contexts.

Bakhtin believes, the "context is always personal", and it is the "context that frames" the experience (in Todorov,

1984, p. 23). The context is influential in the development of sensory perception, and the concept of self as LaBeene and Greene (1969) note above, "expands or limits the richness and variety of . . . perceptions" (p. 18). Therefore, aesthetic contexts, pedagogical practices, and conditions which facilitate perceptual expansiveness and positive concepts of self are essential for the development of the artistic self.

## Non-Aesthetic Contexts
## Pedagogical Practices and Conditions

Teaching methodologies and curriculum structures embody verbal and non-verbal values and ideologies which are communicated to students. The primary contents of the visual art curriculum in most college and university art departments are based on art historical precedents and referents, and technical processes which are hierarchically ordered. The content of most art history courses is focused on a male-dominated history of art in which women are represented in particular contexts: as passive objects of the male "gaze", or passive onlookers of masculine action, as wives and mothers or engaged in domestic duties, and as submissive objects of male domination (Berger, 1972; Hess and Baker, 1973; Loeb, 1979; Pollock, 1988; Collins and Sandell, 1986).

The power of images in determining concepts of self has been discussed in self-image, and art historical images send influential messages to women about their place in the history of art. Additionally, the limited number of women role-models as artists teaching in colleges and universities has also been a focus of interest for feminist researchers in the arts (Lippard, 1976; Loeb, 1979; Collins and Sandell, 1986).

Academic teaching which concentrates on technical control of the medium and on the analysis of form, places a premium on the powers of "optical" or intellectual visual strategies (Ehrenzweig, 1967; Beittel, 1972). Ehrenzweig's (1967) studies of artists and visual art teachers, found that teachers who were unable to tolerate the spontaneous divergence of students from stated goals and expectations feared losing authoritarian control over outcomes.

The contradiction here is that "preference" in professional education is actually biased toward global and emotional visual strategies which are idiosyncratically divergent (Ehrenzweig, 1967). Therefore, Ehrenzweig (1967) and Beittel (1972) suggest that poor teaching practices serve to exacerbate the differences between the visual modes, and divide the sensibilities of the student into intellectual or intuitive responses. They also discovered that when students are anxious, they tend to focus on analytical modes rather than an interaction between the two visual strategies.

To a large extent, the complexities of teaching dictate conformity, predictability, and control in the classroom. Public school systems especially value these teaching methodologies. However, LaBenne and Greene (1969) report that students react to an "authoritarian climate . . . either [by] aggressive domination and hostility, or apathetic resigned submissiveness" (p. 102). At the other extreme, the indifference experienced in a "laissez-faire" environment results in "insecurity and confusion"; in both contexts, there is "considerable aggression", and little real achievement (p. 102). Authoritarian contexts feature a "restrictive style of control which increases competition and sets one student against another", and control is established and maintained through "force, threat, harm, fear, [and]

coercion" (LaBenne and Greene, 1969, p. 105; Purkey, 1970; Stringer, 1971; Rosenberg, 1979; Allport, 1979). Gilligan's (1982) studies posit that women prefer cooperative contexts, and are quieter and more submissive in competitive ones because they threaten the bonds of connection and relationship.

The fundamental teaching methodology in studio courses is based on critical evaluations of the artist's work which are referred to as "critiques". The critique is a formal discussion of work in progress or completed work, and the purpose is "to improve the art being made . . . . [however] rarely is work described during critiques" (Barrett, 1994, p. 163). The critique is usually limited to a single point of view, the instructor's, which competitive students attempt to follow in kind. Barrett suggests, the critique is based on the negative denotation of criticism as "disapproval and fault-finding" (p. 2), and these critical evaluations, or judgments, assume that all perceive, or should perceive, the work in the same way. For a majority of male and female students, critiques are perceived as hostile, threatening, and potentially demeaning situations (London, 1989).

Adversarial or competitive contexts and teaching practices affect the concept of self, perceptual abilities, and self-confidence of all students, especially women (Sanford and Donovan, 1984; Jackson, 1984; Steinem, 1992). As discussed above, LaBenne and Greene (1969) state, the consequences of threatening or anxiety provoking contexts on a person is "a narrowed perceptual field" (p. 20). Rosenberg (1979) pointed out that in threatening contexts, the image of self is especially salient, thus, intense self-consciousness predominates.

Negative criticism also adversely affects motivation, and the quality and quantity of work (Ehrenzweig, 1967; Purkey, 1970; Beittel, 1972; Rosenberg, 1979; Krieger, 1991). Therefore, the pedagogical style of this type criticism is antithetical to perceptual development as it directly affects the expansion of those perceptual abilities most necessary for improving the work. Lansing (1976) reveals,

> for many years art educators have known about the helpful or harmful effects of the environment upon the formation of attitudes relevant to art. They know that people can do and say things that make other people lose interest in art as well as the confidence to produce art. Teachers know that their own behavior can influence a student's tolerance of form and his [her] willingness to work hard (p. 124).

Art educational contexts, pedagogical practices and conditions which are perceived as hostile or threatening create anxiety which Horney (in LaBenne and Greene, 1969) found was reacted to in three ways: "moving toward; moving against; and moving away from" (p. 16). The person with a positive concept of self may perceive the situation as challenging, and move toward it in a single-minded determination to succeed for a variety of reasons. However, for many, these situations have a deleterious effect on improving the art work because "instead of obtaining more practice in the area of weakness [the person often] . . . avoids any further experiences with the subject. The resultant effect is that the low ability level is perpetuated" (LaBenne and Greene, 1969, p. 27).

If the self is intimately connected to the work as Rosenberg (1979), Ehrenzweig (1967), Beittel (1972), and Krieger (1991) contend, then negative criticism of art works are perceived essentially critical judgments of the worth of

the self. A positive concept of self is necessary to successful art production because as Lansing (1976) informs us,

> the creation of art often involves discouragement, failure, and criticism that must be overcome . . . . [the artist] must be prepared to enter into his [her] work to the fullest possible extent . . . . If a person has an interest in making or appraising art but doubts his [her] own ability to make it or judge it, [s]he is not likely to engage in that kind of work . . . . If [s]he does produce while lacking confidence in himself [herself], his [her] work is not apt to be stirring or persuasive, but is likely to appear hesitant, unsure, and weak . . . . If self-doubt prevails over long periods of time, his [her] chances of success will be doomed (p. 111-112).

Too often, educational institutions are not considered aesthetic contexts; for many, "school is experienced as a punitive and rejecting environment" (Jackson, 1984, p. 116), especially "schooling as a system of harassment and competition instead of help" (p. 126). Art educational environments that have few women role-models; that focus on images which represent women as passive objects in particular roles and contexts; that create climates of authoritarian absolutes or laissez-faire indifference; and, that threaten women's sense of relationship and connection to others and to their work through threatening and hostile words and actions, have a profoundly adverse effect on their development as artists.

## Aesthetic Qualities of the Artistic Self

Lansing (1976) suggests, four fundamental attitudes distinguish the artist: A profound interest in the aesthetic dimension of experience; high levels of self-confidence which precludes any doubts about one's ability to make or judge art; a wider range of expression and tolerance of style, or

forms that art might take; and a single-minded concentration and perseverance in making art. LaChapelle (1991) also suggests four factors necessary for art-making: critical ability, cognitive and perceptual flexibility, a relational cognitive style, and a strong goal orientation" (p. 166). Critical ability as it should be properly understood, is not critical evaluation, but a cognitive style which depends on "the ability to see, to perceive what is subtle, complex, and important" (Eisner, 1979, p. 193).

Eisner (1972) offers four attributes as well: "Skill in the management of materials; . . . . skill in perceiving the qualitative relationships among . . . forms . . . seen in the environment, and . . . as mental images" (p. 80); "skill in inventing forms" (p. 97); and "skill in creating spatial order, aesthetic order, and expressive power" (p. 103). From these descriptions, it is possible to describe the aesthetic qualities of the artistic self.[17]

The artistic self is, therefore, "profoundly interested in the aesthetic dimension of experience" and seeks aesthetic contexts which are positively responsive and relational; and based on an intensely encountered empathetic identification between the self and other persons or objects in the perceptual field. This aspect also refers to LaChapelle's "relational cognitive style" as well as Eisner's perception of "qualitative relationships". Absorption in the aesthetic experience permits consciousness of self to become less salient, and facilitates knowledge and understanding of the other. This aspect is critical to aesthetic identification and creative action.

Lansing's "high levels of self-confidence" and "tolerance of styles and forms that art might take" is

directly related to a positive concept of self which includes a wider range of tolerance and open-mindedness to experience. Aesthetic contexts, pedagogical practices, and conditions which facilitate the development of "cognitive and perceptual flexibility" through the expansion and enrichment of perceptual abilities incorporate both intellectual and emotional styles of aesthetic vision. Perceptual abilities are directly proportional to concepts of self, and are both directly and indirectly affected by contexts, pedagogical practices, and conditions.

The artistic self must demonstrate a total commitment, LaChapelle's "strong goal orientation", and Lansing's "single- minded concentration and perseverance in the making of art". The intensely pleasurable and satisfying absorption in the aesthetic dimension of experience facilitates commitment and perseverance. The aesthetic dimension is related to women's cognitive and affective style of relationship (Gilligan, 1982); and women's interest in the aesthetic dimension is undisputed (Eisner, 1972). Positive expectations of success in mastering challenging situations is a factor in building positive concepts of self, and a belief in the worth and value of the self and the works of the self is related to positive self-esteem.

Consensual validation is essential for a belief in the self, and of the value of one's efforts and abilities is necessary in order to sustain the energy for a committed perseverance (Purkey, 1970; Rosenberg, 1979). Emery (1989) observed that belief was "a central catalytic ingredient for artistic making and thinking. When belief was present, . . . such qualities as curiosity, interest, and a commitment to search for forms and to arouse associations" were exhibited (cited in LaChapelle, 1991, p. 167). Emery also states that

this belief must be substantiated and validated in some social context. It would appear that beliefs must be socially substantiated or validated in order to be sustained.

Authoritarian control or laissez-faire indifference; negatively critical judgments or evaluations; external definitions, labeling, and hierarchical classifications; a focus on product rather than process; and hostile, threatening, or anxiety producing environments are not aesthetic contexts for either developing positive concepts of self, or artistic selves. Aesthetic relationships are based on wholistic engagements and expansions of perceptual possibilities which describe and reflect experience rather than controlling or evaluating the relationship. Pedagogical practices which are based on power and control do not facilitate aesthetic contexts or conditions.

## The Creative Model

The second critical factor in the development of the artistic self is creativity. The model is constructed through definitions and theories of creativity which specifies a particular form of action and relationship of self and other, and to the creative work. Bakhtin conceived the construction of the self as a creative process (Todorov, 1984: Clark and Holquist, 1984; Morson and Emerson, 1990). According to art critic Harold Rosenberg (1972) "creation is synonymous with production" (p. 40). Thus, creativity is essential to both the creation of the self and the development of the artistic self. Creativity interacts with both perception and expression, and is critical in the creation of a unique and particular language of imagistic form.

Definitions of Creativity

Although, creativity is considered the highest order conceptual process, it is completely different from ordinary thinking. Amabile and Tighe (1993) proposes a definition of creativity appropriate novelty which is "expressive of meaning" (p. 9). They believe creativity is not a unique manifestation in particular individuals, but it is a quality of all persons which involves a process of global intelligence and flexible re-conceptualizations. "These cognitive resources" are influenced by "broader social/cultural/ political context[s] in which the individual is working" (p. 17).

Gardner (1993) defines a creative person as "one who regularly solves problems, fashions products, and/or poses new questions in a domain in a way which is initially considered novel but which is ultimately accepted in at least one cultural setting" (p. 32). He discusses the forms of creativity as big "C" which is rarely observed or recognized, and little "c" which is a part of ordinary and daily transformations of self and the environment.

Zohar (1993) posits creativity as a quantum process that "artists, writers, and musicians go through . . . . They dwell in the world of multiple possibility through the gift of rich imagination"; the imagination is the "source of our creative potential" (p. 217). Researchers agree, the imagination is a source of creative thought. It is related to sensory perception and is revealed in semiotic, or iconic structures of language which represent the objects of perception as mental images (Jackson, 1984; May 1953). These subjective images comprise the contents of reflective and reflexive thought processes. According to Simonton (1993), creative thinking patterns are those of sensory perception,

and "the mental processes by which new ideas emerge . . . often bypass verbal representations" (p. 180).

Rosenzweig (1984) discovered that cognitive intelligence is dynamically flexible throughout life, it is increased through exposure to enriched and varied perceptual environments and decreased through empoverished contexts. Enriched and varied contexts also increase perceptual flexibility. Restak (1993) suggests, "fluency, flexibility, and originality" are three components of creative thought (p. 171), and found "heightened responsiveness to the events and people in one's environment is also a prerequisite for creativity" (p. 169). This "heightened responsiveness" is also the hallmark of the aesthetic relationship. Thus, perceptual acuity, fluency, flexibility, and varied frames of reference contribute to imaginative possibilities.

John-Steiner (1985) and Briggs (1990) discuss "synesthesia" or "synaesthesia" or flexible perceptual sense mixing which associates a combination of sensory impressions with an idea or concept. They suggest, synaesthesia is the mark of creative thinking. Synaesthesiastic forms of artistic thinking are wholistic, complementary, and "polyphonic" or multi-voiced (Morson and Emerson, 1990, p. 280). Perceptual sense mixing used sensory information in new or unusual combinations, for example, tasting or smelling color or sound. Therefore, perceptual mixing is especially conducive to making new connections and relationships.

Csikszentmihalyi (in Gardner, 1993) proposes that creativity originates from a "dynamic interaction among . . . : the individual person or talent; the formal structure of knowledge in a domain; and the institutional gatekeeping mechanism" (p. 35). This echoes Bakhtin's theory of art as a

dynamic or dialogic interaction between creators, artworks, and perceivers. "Creativity lies not in the head of the artist (or in his hand), not in the domain of practices, or in the set of judges, rather, the phenomenon of creativity can . . . be understood by taking into account the interaction among these three" (Gardner, 1992, p. 36).

Thus, creativity can be defined as a relationship between a person, social interactions, and institutional practices. Creativity and creative production are partially determined by feedback from the contextual environment (Briggs, 1990). In this manner, then, creativity is similar to the concept of self; it is also dynamic and multidimensional and a positive concept of self "enhances the possibilities for creative productivity" (Yau, 1991, p. 154). Like the concept of self and perception, creativity is also influenced by social and cultural relationships and interactions, institutional structures, contexts, pedagogical practices, and conditions.

## Theories of Creativity

Bakhtin thought of creativity as a "special kind of social act, [parallel to] the formation of an individual, unrepeatable self" (Morson and Emerson, 1990, p. 187). Clark and Holquist (1984) write, "Bakhtin's thought is a philosophy of creation, a meditation on the mysteries inherent in God's making people and people's making themselves" (p. 80). For Bakhtin, the fundamental "activity of human existence . . . is the building of a self" (p. 64). However, as Ehrenzweig (1967) points out, "creativity, then, may be self-creation, but it is possible only through social intercourse" (p. 223).

The "architectonics of answerability" is a model of creative action which is based on Bakhtin's epistemology of alterity in "the I/other distinction" of all perceptual possibilities (Clark and Holquist, p. 88). The architectonics is a "structuring force, the activity of forming connections between disparate materials" (Clark and Holquist, p. 84) which emphasizes "action, movement, energy, and performance" (p. 64) of the self in "responding to the environment" (p. 66). Bakhtin's model challenges Freudian and Romantic notions of creativity as pathological, or as the exceptional ability of the divinely inspired genius (Morson and Emerson, 1990, p. 186).

Bakhtin's prosaic creativity is "always real, always going on, and so cannot be understood as sudden, mysterious eruptions from nowhere . . . . creativity is always a response" (Morson and Emerson, 1990, p. 414). Creative action has been described above on p. 50-51 in the aesthetic model; and is the same as the creation of the self on p. 38. Thus, creativity is the activity of joining the possibly opposing principles of "inside and outside realities" (Ehrenzweig, 1967, p. 262) through the interactions of self and other. The self merges with the other's perceptions and returns to the subjectivity of the self, and employs the knowledge and understanding to create both self and other.

"Bakhtin describes . . . being as *postuplenie*, which means 'entering' or 'joining' . . . , which also suggests *postupit'*, 'to act', and *postupok*, 'deed'" (Clark and Holquist, 1984, p. 74). According to Bakhtin, "being" is a continual creative process as the construction or creation of a self is never complete (Todorov, 1984; Clark and Holquist, 1984; Morson and Emerson, 1990).

> The specific manner in which the inadequacy of any system other that the self to model the self makes itself known is as an endless nay-saying by self to all definitions of it. When I develop consciousness of myself, it is not as a growing awareness of something but rather as a "consciousness of the fact that I, in my most fundamental aspect of myself, still am not," I live in an "absolute future."
>
> The activity of achieving a self, [is] an activity I can never complete. So the self must be thought of as a project. . . .
>
> [Thus] the necessity [is] constantly to create, to author, to posit . . . a self . . . . My self then performs itself as a denial of any category's power fully to comprehend it . . . . I am still in the process of becoming me (Bakhtin in Clark and Holquist, 1984, p. 72).

Thus, for Bakhtin, "to live is to create" (Morson and Emerson, 1990, p. 187). Bakhtin's "being" is connected to art in a similar linguistic fashion as the Latin root *ars* also means "to join". Briggs (1990) suggests that "for high-level creators, doing the work is, at least figuratively, a matter of life and death" (p. 81). The artistic self creates art to live, *not* the other way around.

Bakhtin's description of creative activity begins through a "joining with the "other"; a complete identification with the other. The result of creative activity is a joining of the perceptual "material of identification" with the subjective self; giving form to the "material identification" is an "act of conscious embodiment" of that experience (Morson and Emerson, 1990, p. 188).

Creativity, then, whether directed toward creating the self or the artistic work, is the result of aesthetic perception in which the relationship of self and other is interpreted and embodied in the created product. The making

of art, like being, is founded on relationship, making connections between self and other, ideas and materials, thought and feeling, and the public and private self through "one internal process" (Beittel, 1972, p. 166). The creative process, therefore, is significantly affected by social interactions.

> The link between creativity and good object relations also works in the reverse direction. The continuous growth and nursing of a human bond requires a modicum of creative imagination, the receptive watchfulness needed in creative work . . . . In this sense the artist's creative attitude towards his [her] work is only a particular instance of a more general social adaptation. It could be that doing good work as an artist also influences one's social adaptation in general (Ehrenzweig, 1967, p. 109).

> One cannot separate creativity from its social basis. Creativity accompanies and sustains . . .developing human relationships . . . . A frequent failure in human relationships is due to the same ego rigidity that impedes creativity. We have to give our substance freely, project it into other people or creative work for further transformation (Ehrenzweig, p. 223).

Ehrenzweig (1967), Beittel (1972), and others have suggested that the creation of works of art are acts of "othering" the self through symbolic form as a means of self-knowledge and self-transformation. Bakhtin contends, "art is other" (Clark and Holquist, 1984, p. 89). Othering the self initially occurs in the reflective imagination; it is Bachelard's (cited in Beittel, 1991) "reverie" which "gives the I a non-I which belongs to the I: my non-I. It is this "my non-I" which enchants the I" (p. 68). Bachelard insists that perception is imaginative, and Beittel claims it is the language of the self. This echoes Kierkegaard's belief in the connection between the imagination and the self (see fn. 12). Beittel suggests,

> There is a narcissistic aura about the art process which often deceives the artist into thinking he [she] has a dialogue with his [her] self, whereas in actuality, [s]he constructs or forms anew his [her] self-identity in his [her] dialogue with things in creation . . . . the self becomes other than self to *become* or *be* a self (Beittel, 1972, p. 261).
>
> Any work of art functions like another person, having an independent life of its own (p. 102).

"Othering" the self in the creative work is often described through procreative metaphors. Beittel (1991) writes, "the artist brings forth newness through his or her own body and life-world" (p. 66); Ehrenzweig (1967) states, "the work or art functions as a 'womb' to receive and nurture projective identifications" (p. 222); and Briggs (1990) suggests, "the creative process is a holistic one, like the process of the birth and development of a living thing" (p. 305). However, throughout the history of art, women's creativity has been limited to "procreativity" which is considered intellectually passive, and they have not been perceived as active cultural producers.

Ironically, creativity researchers and theorists do not emphasize talent. Csikszentmihalyi (cited in Briggs, 1990) states, "talents aren't static, they evolve, and should not be thought of as a stable characteristic, but as a dynamic quality dependent on changes within the individual and within the environment" (p. 154). Briggs (1990) reports, psychological studies of creativity confirm . . . talent is at some level indistinguishable from intensity and passion" (p. 201); talent is not a rare genetic endowment, it is inseparable from environment. According to Briggs, talent "emerges as an immensely subtle dynamical feedback structure . . . which are not predetermined or predictable" (p. 162).

## Creative Contexts
## Pedagogical Practices and Conditions

Creativity researchers agree that the context is crucial to creative production. Giddens (1990), like Hall (1983), believes that non-verbal "facial expressions and other gestures provide the fundamental content of that contextuality or indexicality which is the condition of everyday communication" (p. 55). An aesthetic context would seem to be facilitating to creative development and production.

Amabile and Tighe (1993) found, "whatever leads a problem-solver to get deeply involved in thinking about the task . . . will enhance creativity. Whatever draws attention away from the task . . . will lessen creativity" (p. 21). Absorption in the task is similar to the kind found in aesthetic relationships; in creative activity, it is essentially a loss of awareness of self, time, and the external world which Csikszentmihalyi (1990) called "flow". The connection and communion with the work is all consuming, and "all that is important" (London, 1989, p. 11).

Bakhtin, locates creativity on the boundaries of the self. He writes, "because I live on the borders between my own subjectivity for myself and my status as object for others, I am able to cross this border and, in my imagination, see the other as subject and myself as object" (in Clark and Holquist, 1984, p. 93). Therefore, creativity depends on a willingness and courage to let go of the self, to risk losing the self in the other whether it is the social other or the other of the work. It is also a "willingness to let go of the familiar" and to explore new territory (London, 1989, p. 29). However, as Bakhtin warns, one must not become lost in the other, or the self "will fall prey to the limitations of the others horizon" (in Clark and Holquist, 1984, p.

78). Jackson (1984) has described either an exclusive focus on self or on the other, as a symbolic conflict resolution (p. 37 above); and for Bakhtin, "cutting oneself off, isolating oneself, closing oneself off, . . . are the basic reasons for loss of self" (in Todorov, 1984, p. 96).

Each time one sees the world through the eyes and "I's" of the other, perceptual frames of references are expanded, and perceptual flexibility is strengthened. In other words, this activity enriches the contents of the imagination with new images and meanings. Bakhtin tells us that "selves are creative in response to images of themselves given by others. The other bestows form, an aesthetic act, and, as part of my inner life, I react to that form" (in Morson and Emerson, 1990, p. 191). For Bakhtin, aesthetic activity and creative action is an ethical concern; responsiveness, recognition, and respect for others as "potentially able to create something new" (Morson and Emerson, 1990, p. 189-90) in the world describe the parameters of a creative context, pedagogical practices, and conditions for artistic "self" development.

Beittel (1972) discovered, non-evaluative process feedback in a responsively supportive context was effective in facilitating: the agency of the artist, artistic development, and in encouraging an internal locus of evaluation. Amabile and Tighe's (1993) studies also indicate the context is crucial to creative functioning. They found creativity to be a "continuous process of multi-directional interactions (feedback) between the individual and the situation the individual encounters . . . . satisfying feedback affects subsequent motivation" (p. 24). Amabile and Tighe also stress the importance of "active agency", and internal evaluations which facilitate higher levels of creative functioning.

Cameron (1992) contends, "one of our chief needs as creative beings is support" (p. 25); "creativity flourishes when we have a sense of safety and self-acceptance" (p. 42). Creativity researchers agree that creators need contexts in which risk and failure is without penalty. Such environments and pedagogical practices provide the conditions necessary for creative risk-taking, maximize learning, and they also are contexts which build positive concepts of self.

> Often a risk is worth taking simply for the sake of taking it. There is something enlivening about expanding our self-definition, and a risk does exactly that. Selecting a challenge and meeting it creates a sense of self-empowerment that becomes the ground for further successful challenges (Cameron, 1992, p. 123).

LaBenne and Greene (1969) support the belief that "tasks should never be made easier to insure success . . . . [and] must be challenging enough to contain the possibility of failure" (p. 127). The differences of the possibilities for failure lie in the consequences, therefore teachers must act as resources and encourage (give heart) to students in the struggle to succeed. Developing positive concepts of self is not accomplished through insincere superficial compliments or patronizing remarks (Purkey, 1970; LaBenne and Greene, 1969).

> Teachers cannot help a student develop a positive self-concept by merely telling him [her] that [s]he is valuable and worthwhile . . . [it] is only accomplished through action behaviors on the part of the teacher which demonstrates trust and respect for each student . . . . Self-concept is changed only by experience (LaBenne and Greene, 1969, p. 121).

In any process of discovery, "there is a great deal of trying and failing . . . discovering what can and can't be

done with present abilities, knowledge, and skills [or materials] (LaBenne and Greene, p. 125); "teachers hinder by expecting final products instead of assisting in the process" (p. 127). Goleman, Kaufman, and Day (1992) assert that "in creative problem-solving a mistake is an experiment to learn from, and valuable information about what to try next" (p. 38).

## Non-Creative Contexts
## Pedagogical Practices and Conditions

Contexts, pedagogical practices, and conditions which are destructive to creative functioning are competition for external rewards, and pejorative criticism (Ehrenzweig, 1967; Purkey, 1970; Stringer, 1971; Beittel, 1972; Goleman, Kaufman and Day, 1992; Cameron, 1992; Amabile and Tighe, 1993). These kinds of contexts and pedagogical practices create conditions which eliminate creative or aesthetic development.

> The kind of criticism that damages is that which disparages, dismisses, ridicules, or condemns. It is frequently vicious but vague and difficult to refute . . . . Shamed by such criticism, an artist may become blocked or stop sending work out into the world (Cameron, 1992, p. 69).
>
> Useless criticism . . . leaves us with a feeling of being bludgeoned. As a rule, it is withering and shaming in tone; ambiguous in content, personal, inaccurate, or blanket in its condemnations. There is nothing to be gleaned from irresponsible criticism (p. 72).

Cameron (1992) suggests, "the intellectual life of the university . . . is built upon the art of criticizing - on deconstructing . . . the art of creation itself, the art of creative construction meets with scanty support, understanding, or approval" (p. 132). A context which engenders

anxiety "strikes at the central core of . . . self-esteem and . . . sense of value as a self" (May, 1953, p. 110); when one is "anxious or assailed by doubts as to what they are doing, is to become preoccupied with technique" (p. 40).

An excessive focus on technique yields increased "facility" with materials and processes, but, not creativity. One of the primary art-institutional criticisms of women's art is that it merely demonstrates superior technical facility (Nemser, 1973). Stringer's (1971) research indicates, "low anxiety yields superior performance in the more complex learning situations" (p. 105). Visual art learning falls into this category (Rosenberg, 1964-65; Ehrenzweig, 1967; Beittel, 1972; Eisner, 1972; 1979; Lansing, 1976). Effective teaching has always occurred through the creation of an intellectually productive environment (Eisner, 1979).

Allport (1979) reports, "anxiety is like aggression in that people tend to be ashamed of it" (p. 368). Shame directly affects the concept of self and increases self-consciousness which precludes absorption in aesthetic or creative activities. Anxiety about the adequacy of the self, whether self-image or self-identity, is "stimulated by experiences in which feelings of inadequacy or humiliation are provoked" (Giddens, 1991, p. 65). Krieger (1991) suggests, "rejections are especially troublesome for people whose work and self are not separate" (p. 37; Rosenberg, 1979; London, 1989).

> Most often art criticism is a killing experience. We experience fear when speaking to others about our art, even worse, we fear having others speak about it. Our art is not a thing out there in the world, it is a creature of our own making, a manifestation of our self, just like our language . . . Pointing out the inadequacies of one is to point out the deficiencies of the

> other....with the corresponding sense of being personally devalued....they kill the [creative] spirit, but more thoroughly for the victim must acknowledge their accuracy and his or her own deficiency (London, 1989, p. 62).

To be forced to publicly or privately acknowledge humiliating inadequacy is akin to puritanical practices of public shaming which has long lasting psychological effects (Ehrenzweig, 1967). Giddens (1991) suggests, "shame directly corrodes a sense of security in both self and the surrounding social milieux" (p. 153); and has a negative impact on both agency and motivational impetus (Purkey, 1970; Rosenberg, 1979; Allport, 1979; Steinem, 1992; Barrett, 1994).

As discussed above (p. 29-30), Rosenberg (1979) asserts, the "defining characteristics" of objects that the self considers crucial to the sense of self are "pride or shame". He reports, "if anything external to the self is capable of arousing feelings of pride or shame - then these elements have been appropriated by the self and are contained within its boundaries" (p. 35). Therefore, art educational contexts and pedagogical practices which employ pejorative criticism of creative works *are in "fact"* criticizing the self.

Lansing (1976) posits, the differences between a master and mediocre artist is one of degree which echoes Bakhtin's difference between art and non art. The master artist exhibits increased sensitivity to the perceptual environment and has a greater degree of self-confidence; while the work of the mediocre artist is shallow, conforming, repetitive, and limited in content. Conformity is an anathema to creativity, and the self-confidence and courage to risk difference, shame or pride is affected by other's responses, gestures, attitudes, and beliefs in the social and cultural context.

Goleman, Kaufman, and Day (1992) write, "constant criticism or steady indifference undermine the self-efficacy of even the most able" (p. 65). London (1989) concludes that pedagogical practices which "employ the criteria of right and wrong", or good and bad to judge rather than "more fitting or illumi-nating criteria . . . is inherently debilitating" (p. 57).

> Invariably what is "right" or "wrong" is defined by current and local taste and comes to us from the outside. "Right" and "wrong" always pits "us" against "them". Extrinsic systems of evaluations always create winners and losers and always require us to look outside ourselves to know who we are and how we are doing. This lack of inner determinants makes would-be creators beholden to foreign standards and directions.
>
> We cannot act with integrity or be spontaneous and original when we place between ourselves and our canvas the conclusions and values of others. Right and wrong are always associated with good and bad . . . . ethical connotations; hence in judging our work (and worth) using right and wrong as our scale, we not only often come out inept, we also feel ethically deficient. Given such heavy odds that one will be judged inept and ethically unsound, is it any wonder that so few engage in creative encounters of any depth and risk?
>
> There are two critical phases of the creative enterprise in which we would do well to avoid judgment: in the initial phase of the work, and again later, when the process has run its course and there is a substantially formed product to consider. (London, 1989, p. 57).

London recommends a "shifting of focus from judgment to description", and suggests, "description is an extremely powerful intellectual process offering feedback that can reveal subtle qualities" of the work (p. 58). The initial approach in criticism, as advocated by Barrett (1994), is through the "intellectual" exercise of dialogic description

and interpretation, in a community of interested observers, which moves to broader and broader topics. He recommends, "interpretations ought to present the work in its best rather than its weakest light" (p. 76); and "the artist whose work is being critiqued . . . remain a silent listener" (p 164).

Barrett remarks, "good interpretations invite us to see for ourselves and continue on our own . . . drawing in and engaging rather than halting discussion with dogmatic pronouncements" (p. 78).

> Too rarely is work described during critiques . . . . Everyone sees phenomena differently, based on their patterns of perception and their individual biographies. There is no one right way, and no complete way, to describe a complex work of art. Description depends to a certain extent on interpretation, and interpretation on description -- and getting several descriptions from several individual viewers about the same work of art can be an enriching experience. If several viewers contribute their individual descriptions in their own chosen words, they can expand the group's perception of the work. If artists listen carefully to the several descriptions of their work, they can gain insights into what they have done and how others perceive it (Barrett, 1994, p. 163).

London (1989) contends, description and interpretation by others guides the creative artist in "expanding awareness" (p. 65); increasing aesthetic sensitivity and imagination; and clarifying images which "enables the artist to become more overtly familiar with the associative meanings of his or her imagery" (p. 69). Negatively "judgmental statements force deferential posturing, timidity, and shallowness (p. 63); it also encourages "pretentious, self-conscious work" (p. 75) and an intense "preoccupation with technique" (p. 97). Many of these attributes are those Lansing describes in the work of mediocre artists. However, these may not

necessarily reflect a genuine lack of ability, but the consequences of poor pedagogical practices.

Description and interpretation also reveals the values and ideologies of the perceiver, and requires time for intense looking and the articulation of meaningful personal associations.

> The purpose of such looking is not to see how to improve it. This "seeing" of the piece is like the careful seeing given to an infant or to a loved one. The longer we look, the more we see. The more we see, the more there is to consider . . . . To see new things in a created piece is to see new aspects of ourself (London, 1989, p. 58).

Margaret Mead (cited in Loeb, 1979) states, "the female capacity to attend to another is a much deeper process related to a woman's experience . . . relating to the other in the deepest possible way" (p. 172). As has been discussed in the aesthetic model, this is necessary for the complete responsiveness required of the aesthetic relationship; it is also an essential quality of the creative relationship. However, because "women are looked upon as either the receiver or preserver of life rather than its creator, anything she does originate is believed to come out of a 'passive unconsciousness kind of creativity" (Nemser, 1973, p. 75-76).

Biological determinism is one of the most disabling of the creative myths for women. Although, all creative art is a "reproduction" in some sense, of the relationship of interior and exterior vision, creative production is commonly perceived as determined by unconscious nature rather than by conscious nurture. Myths of biological determination have been sustained and perpetuated by art institutions.

> The work of art is alleged to be produced without the exercise of the artist's will . . . . The artist is . . . a medium through whom creative miracles are manifest and unless one is BORN an artist, neither effort nor intelligence . . . makes one into one. So the demonic myth presents the artist as biologically determined -- born with Promethian fires as it were.
>
> The feminine mystique also is based on biological determination . . . . No effort of will or intellect is needed to reproduce . . . . She is sort of a medium through whom the procreative miracle is manifest (Wayne, 1979, p. 130).

According to this theory, art cannot be taught, one must be born an artist; men are born to create, women to procreate, and therein lies the essential "difference" (Hess and Baker, 1973; Lippard, 1971; Nemser, 1973; Loeb, 1979; Collins and Sandell, 1986; Pollock, 1988). Artist and teacher, Hans Hoffman, (cited in Rosenberg, 1964-65) believed, "teaching people to be artists is impossible . . . the creative cannot be communicated. You can teach people how to look but you cannot teach them how to see. It is even more difficult to teach them to feel and to invent" (p. 136). Therefore, talent is a function of heredity, or it is divinely bestowed on mortal *man*.

Pollock (1988) points out that one never says "man-artist or man's art; we simply say art and artist. This hidden sexual prerogative is secured by the assertion of a negative, and 'other'" (p. 24). The concept of the hyphenated-artist serves to separate artistic commitment from identity-groups (Feldman, 1983). Feldman maintains, "these artists need only be considered in relation to others [in the category]. The implication is they are not strong according to universal artistic criteria" (p. 205). This tends to influence the reception and response to the work as well as the "seriousness" of the effort.

It is a widely held assumption that women must choose commitment to art over marriage and family to demonstrate they are "serious" about their creative work (Helson, 1974; Loeb, 1979; Collins and Sandell, 1986; Pollock, 1988). Demanding a choice between career and familial relationships presents an existential dilemma in which a woman must choose separation and alienation from sustaining social connections which men are entitled to enjoy (Gilligan, 1982). Greer's (cited in Pollock, 1988) study of creativity and sexuality stresses, "the artist as the archetypical masculine personality structure, . . . sacrificing everything and everyone for something called his 'art'" (p. 40).

The myth of the creative artist "outside society, marginalized, eccentric, and removed from the usual conditions of ordinary people by virtue of the gift of artistic genius" is a consequence of art historical rhetoric (Wolff, 1981, p. 10). This myth of the artist has been constructed by art historical practices as being transcendent . . . a free creative agent, independent of social relations" (Pollock, 1988, p. 97). Both art and artists are "created by social structures" within art institutions (Wolff, 1981, p. 10).

> The bourgeois notions of the artist evolved associating the creator with everything that was anti-domestic, whether it was the Romantic ideal of outsiderness and alliance with sublime Nature or Bohemian models of free living, sexually energetic, socially alienated outcasts. As bourgeois femininity was to be lived out in rigidly enforced reproductive and proscribed supportive roles, a profound contradiction was established between the ideological identities of the artist and of woman (Pollock, 1988, p. 48).

Wolff (1981) points out, the differences between men and women's creativity was actually historically constructed and

"related to institutions of artistic practice which operate in such a way to exclude them" (p. 119). The contemporary predominance of women in art education as students, and the values that a gendered society places on male and female qualities may explain why "men take great care to preserve appropriately virile images for the roles of artist or art . . . lest the profession become female dominated and hence weak in image" (Gerrard, 1979).

The most destructive aspects of both pejorative criticism and creative myths are the role-models presented to aspiring artists of both sexes concerning the appropriate identities, images, and actions of the artist. Allport (1979) asserts, "being a victim disposes one to either develop aggression . . . or sympathy" (p. 155); "victims . . . may of course, inflict on the other what they themselves receive" (p. 153). Thus, destructive contexts and pedagogical practices are perpetuated as accepted and appropriate role-models of actions, attitudes, images, and identities of "serious" artists.

It would appear from this discussion, there are far more adverse contexts, pedagogical practices, and conditions in art education for both men and women than positive ones; and this study does not intend to make that assumption. However, it would appear that this is often the kind of situation that many women experience. Briggs (1990) states, "creators must live with uncertainty, to risk failure or opprobrium, and to return time and time again to his [her] project" (p. 19). Failure to create acceptable creative products according to external dictates, and which engenders both psychological and social damage to the concept of self, contributes to the development of poor self-concepts, and mediocre work.

Creative Qualities of the Artistic Self

Creative qualities of the artistic self parallel aesthetic qualities of acute perceptual sensitivity to nuances (Briggs, 1990), and interactive responsiveness to contextual environments. Thus, supportive and encouraging interactive responsiveness *from* the contextual environment is critical to creative production. Expanding perceptual frames of reference, and building flexible perceptual repertoires of images and sensory information through curiosity, discovery, and investigation is essential to the creative imagination.

Briggs (1990) notes, a person's "support system . . . the cultural value . . . given to creative endeavors . . . [and] the historical development of the creative field . . . all have an impact on whether genius will manifest" (p. 220). He points out that when women's "historical context changed, the relative numbers of women geniuses jumped dramatically" (p. 223). According to Wolff (1981) "all 'action', . . . creative or innovative...arises in the complex conjunction of numerous structural determinants and conditions" (p. 9).

Creators exhibit qualities of empathy and open-mindedness to experience, and are more freely and fluently associative (Amabile and Tighe, 1993). They can "alter perceptual frames of reference" (Ocvirk, et. al., 1982, p. 16) similar to the way artists can alter visual styles of perception.

Self-confidence and absorptive commitment are also essential to creativity, however both commitment and creative absorption are affected by the attitudes, beliefs, responsesiveness, and expectations of others in the contextual environment. Richards and Gipe (1989) suggest, creators are "emotionally sensitive to problems and disharmonies" in

social contexts (p. 6). Self-confidence is predicated on the expectation of successfully meeting challenging tasks, and respect, acceptance, and affirmation from others.

Creative people have a strong sense of self-worth and belief in themselves and their creative work, and are not afraid to express their uniqueness or difference (Richards and Gipe, 1989). Positive concepts of self give creators the courage to risk non-conformity or unconventionality in imagistic form creation, self-image, self-identity, and conceptual processes as well as uncertainty, failure, and social disapproval. They are also willing to risk a total engagement of the self in intensely connected relationships with others or their creative work.

Self-motivation, an internal locus of evaluation, independence, and openness to intuitive and emotional knowledge are qualities of creative people. Creators tolerate ambivalence and contradictory situations for long periods of time (Briggs, 1990). Studies of battered women have found that women can tolerate extremely high anxiety and ambiguity for long periods of time (Kashak, 1992; Steinem, 1992; Sanford and Donovan, 1984). There is little dispute that women rely on highly refined perceptual sensitivity, and emotional or intuitive knowledge in caring for children. Both male and female creators "appear to give more expression to the feminine side of their nature" (Richards and Gipe, 1989, p. 7). Briggs (1990) reports, "classic studies of creative people indicate male creators have more 'feminine' interests even though they are of 'normal masculinity'" (p. 91).

The expectation of extrinsic evaluations in the contextual environment is a major deterrent to creativity; "adverse influences or social expectations depress performance"

(McFee, 1979, p. 205). Pejorative criticism "is like covert sexual harassment - a sullying yet hard to quantify experience. The student emerges shamed, feeling like a bad artist, or worse, a fool to try" (Cameron, 1992, p. 130); "shaming is a controlling device" (p. 67). Negative criticism often results in "paralyzing self-consciousness" (p. 20), and is a "killing experience" (p. 62) to both creativity, aesthetic perception, and the concept of self.

Fearful, anxious selves are self-conscious, and energies necessary for wholistic interactions with others and the work are expended in defense of self-identities and self-images. Self-consciousness precludes creative exploration, and results in a preoccupation with technique which limits creative possibilities, expansiveness and flexibility of cognitive abilities, or aesthetic perception and responsiveness.

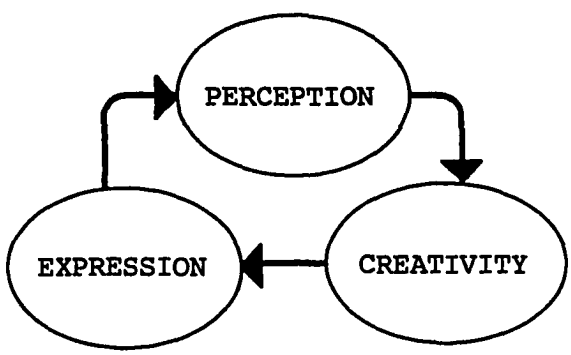
Rosenberg (1964-65) suggests, university education of the artist "is closer to the worst than to the best" place for creativity to thrive (Rosenberg, p. 136). "Our general culture is permeated with ideas about the individual nature of creativity, how genius will always overcome social obstacles, that art is an inexplicable, . . . magical sphere to be venerated but not analyzed" (Pollock, 1988, p. 20-12). Institutional practices which perpetuate myths of biological determinism, social alienation are debilitating in the establishment of realistic images of artists as committed hard-working people. Einstein said 90 percent perspiration makes one creative.

## The Expressive Model

To see is to know and imagine, "to produce is to draw forth, to invent is to find, to shape is to discover. In

bodying forth I disclose" (Buber in London, 1989, p. 54). The final factor in the development of the artistic self is addressed through definitions and theories of language for representing the experiences of the self and relationships of self and other. The expressive model is concerned with the development of an authentic or unique "voice". Bakhtin argues that art is a unique form of communication which "belongs to the 'conceptual' realm of mind . . . . [and is] more heavily charged with . . . ideological significance than are other commodities" (in Clark and Holquist, p. 200-201).

Arnheim (in Eisner, 1972) said, "expression is the primary content of perception and determines interpretation" (p. 74). The expressive model completes the dialectic interaction of the three essential factors of the aesthetic and the creative in the development of the artistic self. Each interaction influences relationships and connections which impacts perceptual awareness, knowledge and understanding, creative action, and expressive capabilities through languages of words and images which are, then, available to perceptual processes. The diagram below demonstrates the interaction of aesthetic perception, creative invention, and expression which is, then, returned to perception.



Definitions of Expression

The expression of a subjective self is the only objective information available to perception, and expression is an interaction of form and content (Ocvirk et. al. , 1982). The form or method is the "how", and the content is the "what"; and according to Bakhtin, the two cannot be separated as they are interactive (in Todorov, 1984). In pedagogical practices the form or method of teaching and the content of the curriculum are also interactive (Eisner, 1979). Bakhtin (in Morson and Emerson, 1990) calls form "a boundary that has been aesthetically reworked" (p. 185); "form and content are equally powerful generators of meaning" (p. 73).

Form and content embody meaning in perception, creation, and expression. In the "performance" of being, every person, object, written or spoken word, image, gesture, or action is an expression available to perception. For the purposes of this study, expression will be limited to the ways in which the self expresses being through the non-verbal imagistic language of art and verbal narrative texts.

As discussed above, languages are systems of symbolic representation; and languages of words and/or images are "signs, . . . and signifying systems [which] organize the psyche, society, and everyday life" (Barrett, 1994, p. 112; Moyers, 1989; Freedberg, 1989; Pollock, 1988; Jackson, 1984; Wolff, 1981; Mitchell, 1980). Languages are "forms that are available for the expression of self, not only to others, but to me myself" (Bakhtin in Clark and Holquist, 1984, p. 72). For Bakhtin and others, the world is conceived, shaped, articulated, and mediated through language.

Verbal and visual languages are "complex system[s] of symbols representing states of mind", frames of reference and

ideologies about the world "requiring that both the speaker and the respondent understand how to make and decode these symbols" (London, 1989, p. 72; Krieger, 1991).[18] The ability to communicate is dependent on the invention of symbolic forms, organized and structured in a language; and a community of persons able to decode and understand these symbols.

Langer (1948) considered the "construction of symbols, a matter of changing sensory data into meaningful forms such as words and images" (p. 30-31) for the "symbolic transformation of experience" (p. 35). It is through the symbolic representations of language that one becomes conscious of a"self" and of experience; "consciousness can arise and become a viable fact only in the material embodiment of signs" (Bakhtin in Clark and Holquist, 1984, p. 86).

> There is no experience outside its embodiment in signs. From the outset, then, there cannot even be question of a radical qualitative difference between interior and exterior . . . . It is not experience that organizes expression, but, to the contrary, expression that organizes experience, that for the first time, gives it form and determines its direction. Outside material expression, no experience. More, expression precedes experience, it is its cradle" (Bakhtin in Todorov, 1984, p. 43).

The "I", and the self, "the referent it names cannot be seen" except through its expression in language (Bakhtin in Clark and Holquist, p. 91).

> The whole of the self can never be fixed in any image or it, since it is in the nature of thought that such a figure will always be partial, incomplete. There will always be a noncorrespondence between the active self that makes signs and the signs of itself that it generates (Bakhtin in Clark and Holquist, 1984, p. 90).

> The pure activity of authorship during the act of authoring is similar to the pure activity of the self during any conscious moment, since it is the self that is the whole governing all the partial images we manifest of ourselves. Although the self is experienced, "the experience does not hear and does not see itself, but only the created product toward which it is directed" (Bakhtin in Clark and Holquist, 1984, p. 89).

The created product, then, is *an* expression of the self, but, expressive "discourse does not maintain a uniform relation with its object; it does not 'reflect' it, but it organizes it, transforms or resolves situations" (Bakhtin in Todorov, 1984, p. 55).

Creative "productivity is quite literally expressing a part of ourselves into the world, so that it becomes clearly perceptible to others - something that others can see or hear or touch or taste or experience" (Stringer, 1971, p. 100). Emphasis here is on "a part" of ourselves. However, to claim that expression is merely self-expression, as it has often been defined, is far too simplistic; or that a work of art is merely "a projection and direct reflection of our inner world" is to risk solipsism (Ehrenzweig, 1967, p. 223). The work of art is a reflection of the relationship of inner and outer reality even though it may be completely imaginary.

Creating an expression is an "active inquiry" which seeks "to discover meaning" (London, p. 39); a merging of self *and* other which parallels the active inquiry of the self in creating the self. Krieger (1991) suggests that idiosyncratic "meaning lies in the process of making" (p. 104). The processes of perception and creativity are activities of the subjective self, but once outside the processes of sensory perception and creation, and the experience; the creator "manifests" or objectifies the experience by expressing it in

the contents of a perceptible material form. Therefore, it is not *just* the self that is expressed, however partial, it is the interaction with the other.

> It is through the process of creating that the artist is generally able to find a "voice". In developing one's artistic potential, one is able to make this voice more clear and distinct, better equipped to put a wider range of ideas into visual form . . . . art is a form of expression and communication . . . intended to be made public (Grant, 1993, p. 8).

Thus, expression can be defined as *the articulation of the experience of the self to the self; and of the relationship of the self to the other, through the forms and contents of a language*. Expression, then, like the concept of self, perception, and creativty is a dynamic, multi-dimensional, interrelated process that is mediated by complex social and cultural ideologies, personal, political, economic, and other factors. Expression is the object of perception and is a "performance" of a self; the result of a self "answering" or responding to the self, another self, and to the world (Bakhtin in Clark and Holquist, 1984).[19]

Responses, actions or "deeds", *postupok*, as Bakhtin calls them, are "understood as an answer"; "how we respond is how we take responsibility for ourselves" (Clark and Holquist, p. 67-68).[20] It is important to understand Bakhtin's meaning of "responsibility" as a moral or ethical obligation concerning the *manner* in which one responds; but, it is also the ability to respond; one's "response ability". For Bakhtin, "responsibility . . . involve[s] an interaction between the aesthetic and ethical sphere" (Morson and Emerson, 1990, p. 72).

A deed is a response or expressive action "in the process of creating or authoring an event" in the performing of a self (Clark and Holquist, p. 63). Therefore, the aesthetic perception and creative action of producing a work of art can be conceived as a deed, a "performance" of the self, a response, or an answer to perception (Todorov, 1984; Clark and Holquist, 1984; Morson and Emerson, 1990). However, the deed is *not the product* of this act because the emphasis of Bakhtin's "answerability" is not on the end product but on the process; the end product is the event or "expression" that is produced which is addressed to the self and the world. Therefore, an expression is the content and form of a product which embodies meaning, and arises out of the subjective perception and creation.

Answerability and responsibility, then, reveals "our unique place in existence and the means by which we relate that uniqueness to the rest of the world which is other to it" (Bakhtin in Clark and Holquist, p. 64). The means by which we relate our uniqueness is through articulating expressions of our experiences in symbolic languages. Thus, expression is a tool for organizing, knowing, understanding or making meaning of experience, and representing those experiences to ourselves and to others. Through creative invention, it is as Beittel, 1991) remarks, "we are [also] addressed by our own expressions" (p. 140). Expressions are communications and a messages from the self, and are means by which one knows the self and others.

## Theories of Expression

In the language of visual art, imagistic or iconic forms are used as a vehicle for the expression of thoughts and feelings. The artist attempts to create or form an

expressive symbol which will embody meaning and mediate the pervasive qualities of an experience; and in the search for a personal vision, it is necessary to devise an idiosyncratic language (Beittel, 1972; 1991). Again, Beittel (1991) proposes an interactive model composed of two expressive modes; the "artistic" and the "descriptive", similar to his theory of aesthetic vision. The artistic mode, divided into non-verbal and verbal, or "iconic" and "literary":

> are closer to the experiential event...are in fact *themselves* such an event [and] are depth symbolic . . . of deep structure; are more risk-taking in their intensity; . . . tend to absorb distancing . . . [and] give the impression that experience and expression are likewise one whole . . . . [They] are thus more wholistic, richer, more profound" (p. 141-142).

The "descriptive" mode is divided into the "phenomenological" and "historical". Descriptive modes are analytically intellectual like those found in academic or scientific forms. They are:

> distanced from the experiential event . . . allowing a gap to appear between experience and expressing . . . . seem to be more reflective or receptive of deep structure than directly symbolic of it. They are more prone, or more self-conscious, . . . apt to be more inclined toward evaluation, application, or speculation than toward artistic expression . . . . [They] move more easily into reduction, analysis, and interpretation" (Beittel, 1992, p. 142).

Beittel's modes of expression are also similar to Jackson's (1984) descriptions of linguistic and semiotic structures of language. The artistic mode of expression parallels semiotic structures, and is direct and immediate, however, it is not unmediated. All experience is mediated by

the translation into expressive form, and as Bakhtin has suggested, all expression mediates experience as does social and cultural interactions. Descriptive modes and linguistic structures are indirect and distanced; and reflect phenomenological and historical ideologies.

Beittel (1992) argues, the qualitative equivalent of the work of art is as a text, and suggests, the language of art mirrors verbal language but is more direct. This idea is consistent with the post-modern concept of all expressive acts as "texts". Barthes (in Barrett, 1994), asserts, to term a creative product, a "work", connotes a modernist philosophy of autonomous individuality, authority of interpretation, inaccessibility of the uninitiated, the tendency to control or repress creativity and expression, and a separation of art and life into hierarchies of "high" and "low" culture (Barrett, 1994). The modernist emphasis is on form without content; "non" narrative, social, or political.

On the other hand, a post-modernist philosophy posits, "within a pluralistic society . . . a diversity of expression" is recognized (Barrett, p. 134). The emphasis is on "difference", multiple interpretations of perceivers, and a diversity of quotidian, social, and political experiences. Bakhtin suggests, a social "heteroglossia" of language surrounds any object which reveals he values and ideologies of particular groups (Todorov, 1984).

> There are many different ways of speaking, many 'languages', reflecting the diversity of social experience, conceptualizations, and values . . . . Different professions have their own way of speaking, as do different generations, different classes, areas, ethnic groups, and any number of other possible divisions (in Morson and Emerson, 1990, p. 140).

A social "heteroglossia" of language surrounds art, and art, like the self, is created through language social discourse. According to Bakhtin, "what is indispensable for art, . . . is a second self who perceives the creation as art, that is, a finalized image viewed from the outside" (in Morson and Emerson, 1990, p. 189). Those "outside" form a community of discourse which is composed of particular forms of language which is used to talk about the phenomenon.

> Discussion is the key to an institutional theory of art . . . . if something is believed to be art, he or she will talk will about it in certain terms, e.g., making reference to its aesthetic value, its formal properties, its theme, its symbols, its art historical context, or the artist's creative intentions. Such discussion calls attention to features of the object or event considered worthy of attention as stipulated by culturally defined aesthetic traditions" (Eaton in Lankford, 1992, p. 11).

Thus, the forms of art are mediated by the language *about* art, and art is much more complex than simply self-expression or expressing the interiority of the self. To "emphasize the activity of the individual psyche in shaping reality at the expense of the exterior world . . . . misconstrues the constitutive role of social intercourse in defining the place and being of art" (Bakhtin in Clark and Holquist, 1984, p. 201). The manner of *how* an expression is perceived and interpreted depends on several factors: *who* is doing the perceiving and the language used to discuss and define the object; *what* is perceived which is mediated by personal psychological, social and cultural values, ideologies, and traditions of the perceiver; and *how* the content and form of expression is shaped and given meaning by the idiosyncrasies of the particular concept of self.

In Bakhtin's theory of discourse, "utterances" (expressions) are historically related to all the utterances about the topic that have previously occurred. All utterances on a topic of experience create "*intertextual* (or dialogical) relations" with all other utterances on the topic throughout history (Todorov, 1984, p. 48). Every utterance reveals social and cultural values, and membership groups.

> language is totally . . . contaminated by rudimentary social evaluations and orientations and it is precisely with them that the creative process must struggle; it is precisely among them that one must select such or such a linguistic form, or this or that expression (Bakhtin in Todorov, 1984, p. 48-49).

Wolff (1981) contends, "language and other codes as existing sets of rules and conventions determine *what* can be said in a particular cultural tradition (p. 64) [emphasis added]. Sets of rules and conventions also determine *how* something can be said; the interpretive style in which it is expressed. Therefore, "the most significant problem in creating a work of art is not only *what* one expresses, but *how* "one interprets a subject" which is a stylistic consideration (Ocvirk et. al., 1982, p. 19).

Thus, "aesthetic codes operate as mediating influences . . . which shape cultural products" (Wolff, p. 65). Therefore, the dominant ideologies concerning acceptable or appropriate forms of expression mediates the conditions of artistic production according to acceptable stylistic determinates. The primary focus of education is the manipulation of symbol systems according to the values and ideologies of the dominant culture (Belenkey et. al., 1986; Sanford and Donovan, 1984).

Historically, the academic education of the artist has been about the inculcation of traditional imagistic symbol systems in the language of art rather than specifically about the creation of those systems (Pevsner, 1940; Goldstein, 1988). The structural determinants in the art academies which historically circumscribed women's active participation in certain content and forms of art (Nochlin, 1971; Lippard, 1971; Nemser, 1973; Wolff, 1981; Pollock, 1988).

## Expressive Contexts
## Pedagogical Practices and Conditions

Positive contexts, pedagogical practices, and conditions for expression include those previously discussed in the aesthetic and creative models which are also essential for expression to occur. Visual art expression, as a distinctive form of communication which is "realized and fixed in the material of a work of art" (Bakhtin in Clark and Holquist, p. 202), depends upon receptive, facilitating, and supportive contexts and pedagogical practices which Eisner uses the metaphor of "midwife" to describe; helping expression to be born (Eisner, 1979; London, 1989). Again these writers use procreative metaphors to describe the expressive as well as creative acts.

Context is critical for Bakhtin, who contends, "the particular place from which something is perceived determines the meaning of what is observed", and is also related to the unique noncoincidental perspective of each observer (in Clark and Holquist, 1984, p. 69). Unlike verbal communication which is dependent of the context for a complete understanding of non-verbal meaning; the expression of an aesthetic object contains both the conceptual and affective information within the form.

> [A narrative] text depends on the context in which it is perceived. The relative independence of aesthetic texts from the immediate contexts in which they are experienced . . . , makes them more open to contexts of greater scope. They can continue to interact with a multitude of new historical and cultural environments because they are not, like other kinds of utterance, as locally dependent on any one context. Aesthetics is a special instance of communicating in which the text makes a minimal appeal to its environment for help in constructing its meaning. (Bakhtin in Clark and Holquist, 1984, p. 209).

Art is, therefore, a self-contained wholistic response to perceptual sensitivities, and unlike verbal discourse, can achieve a relatively complete autonomy from the context in which it was created. However, knowledge of the context in which it was created, the political, social, economic, philosophical, and cultural conditions that gave rise to the work are necessary in determining an interpretation of the historical meaning of the work (Barrett, 1994; Goldstein, 1988). In post-modern discourse, however, there is no privileged interpretation. The contexts in which the work is perceived, and the particularities of the self of the perceiver lead to multiple interpretations of the work or text (Barrett, 1994).

The possibility of multiple interpretations, as opposed to a single authoritative or privileged interpretation, implies a different conception and relationship of the perceiver to the work of art. The connection and interaction with the work is predicated on empathetic identification; a "mutual realization" such as Whitbeck (1984) describes in the "analogous relationship"; and illuminating description and self-referential interpretation rather than an evaluation or hierarchical categorization or rank of the worth of the communication (Barrett, 1994; London, 1989; Whitbeck, 1984).

This does not imply that some communications may be more illuminating or more appropriate than others, but in the struggle to articulate or express one's frame of reference, the receptivity and responsiveness of the context, and the conditions of expression due to pedagogical practices are determinate factors in the expansiveness or clarity of the expression. The self of the perceiver approaches and views the "other" of the work in an open-minded attitude of respect for "difference", and a merging of self and other in a quest for meaning and understanding (Whitbeck, 1984; Todorov, 1984; Clark and Holquist, 1984; Morson and Emerson, 1990). The operant term is "open-minded", because preconceived expectations act to determine perception (Allport, 1979). Messages are lost and communication is aborted if the meaning of contents and forms are anticipated, and if responses are only according to and consistent with "popular" or "authoritative" edicts.

All "utterances are shaped by the anticipation of a response" (Bakhtin in Morson and Emerson, 1990, p. 137); "a self or text can never achieve complete autonomy, but the less determined each is by its local environment, the freer each is to live and have meaning in other contexts" (Clark and Holquist, p. 210). Therefore, aesthetic, creative, and expressive contexts are those which respect and permit viable development of different styles of expression. For Bakhtin, "the internal politics of a style [of expression and interpretation] is determined by its external politics" (in Clark and Holquist, p. 210).

> Style is a struggle, a politics, and the freer from specific alterities or the less subordinate to local conditions of expression a text becomes, the more aesthetic it becomes. Aesthetics, in other words, constitutes a version of liberty . . . . Insofar as the

> aesthetic is indeed a sphere in which local factors are least determining, it is always the world of greatest otherness, the biggest loophole through which the present may escape to a future undreamed on in worlds of less expansive discourse, such as politics or religion, where the future is a knowable outcome of the present. The most frequent witnesses to the proposition that art is tied to liberty have been the censors (Clark and Holquist, 1984, p. 210-211).

Nothing is more frightening to some than unknowing and unpredictability, but the problem is that prediction and probability forcasting acts as a controlling factor on perceptual possibilities. Therefore, pedagogical practices and educational conditions and contexts which are themselves receptive, facilitating, and positively supportive in the development and expression of a unique voice; and predicated on a respect for difference, as opposed to conformity, are essential for perception, creativity, and expression of the artistic self.

Eisner (1972) asserts, "what is learned" in educational contexts and pedagogical practices "is what is experienced -- these experiences contribute to the development of frames or reference that in turn create expectancies that admit or reject certain aspects of the environment" (p. 70). The role of the teacher is in expanding perceptual, creative, and expressive frames of reference by "helping those less visually sophisticated learn to perceive" (Eisner, p. 76) by arranging "the conditions whereby these potentialities take place" (Lowenfeld in Eisner, p. 89).

Feminists argue *against* masculinist and mechanistic hierarchical distinctions, elitist and conformist practices in the arts; and *for* a connection of art and life in which "the right to fail, to be human, to keep on trying and growing is fundamental" (Barrett, 1994, p. 129).

> If art is taught without having the artist in mind and his [her] problems of creation, the non-artist majority of art majors may receive a thoroughly distorted view of art . . . . [It] may be worse to have a multitude of sophisticated semi-specialists who know all about what art is but who do not know the conditions inner and outer for being an artist and creating works of art (p. 135) . . . . teaching artists means teaching in a situation that is completely experimental and which has as its objective the development of the creative mind itself . . . . as a mode of thought; one . . . open to change" (Rosenberg, 1964-65, p. 137).

Artists teach for a variety of reasons, predominately for a predictable income; "most serious artists are also full-time or part-time teachers" (Feldman, 1982, p. 204). Other than economic reasons, artists teach for prestige, influence, and enjoyment, however, the majority of artists teaching in colleges and universities have little or no pedagogical training or experience and do not define themselves as teachers, but as artists.

Those artists who combine pedagogical training and experience in their educational horizons are looked down by others in the art educational hierarchy as being less able or qualified to make art or teach the making of art (Collins and Sandell, 1986); and they are usually circumscribed to the preparation of art "teachers" for elementary and secondary education in the context of art education in colleges and universities. The majority of those in this form of art education are women.

However, "having exceptional talent does not guarantee that one is necessarily a good teacher . . . . talent for the subject and talent in teaching" may be widely different (LaBenne and Greene, 1969, p. 125). On the other hand, a person can be a good teacher without being an "exceptionally"

talented artist. Many artists find that teaching "stimulates personal exploration and productivity; but, for others, it discharges energies that would normally be expended in work" which engenders resentment (Feldman, 1982, p. 203).

Conflicts between teaching and creating are a result of the direction of energies. Making art is extensively time consuming, and is intensely focused on the dialogue of self and the other of the work in creative production which results in a product for the self. Teaching art is also extensively time consuming, and focused on a dialogue of self and others which results in a product for the other. Therefore, one is often perceived to be at the expense of the other and stand in opposition because artists who are teaching in colleges and universities are rewarded, not for teaching, but for producing. Rosenberg (1972) recommends, "the function of an educator is to educate . . . [and] the function of an artist is to make art" (p. 44).

Zohar (1990) considers the relationship between a teacher and pupil to be based on "not just the teacher's knowledge, but . . . [the] whole person", the passion, mannerisms, and style of thought which "'get inside' the pupil and become the pupil's own" (p. 127). The artist/teacher is, therefore, the ultimate role-model. Often, a respected teacher's values, responses, attitudes, preferences, and expectations are perpetuated through their students. All teachers have particular perceptual preferences which influence the judgment and evaluation of art (Lowenfeld, 1986). Csikszentmihalyi (199) reports numerous clinical studies have found visual preferences are related to concepts and images of self and the social and cultural values and ideologies of their identity groups. Beittel (1972) observed art learning and expression

> reappear more strongly when . . . external structuring diminishes and when the learning environment holds down pressures and increases feedback . . . . If there is an end to the experiences of which we speak, it is . . . more likely the continuing symbolic construction of the self . . . One comes to accept one's self, feelings, and skills, while at the same time the novel and the spontaneous arise . . . . Most of the teaching in art I have observed...withdraws the ostensible desire to shape at the outset, but conceals a value realm which is not only projected nonverbally, but inculcated subtly or, more likely, indoctrinated by attachment to power and authority (p. 237).

Non-Expressive Contexts
Pedagogical Practices and Conditions

Subjectivity is constructed through symbolic representation in language, however, forms of expression which represent the ideologies of dominant groups are inculcated in the major social and cultural institutions of social reproduction (Pollock, 1988). Educational institutions are one of several mechanisms "by which dominant groups retain their position of power and enhance their status" (Wolff in Lankford, 1992, p. 12); professional status is usually only recognized as that which is acceptable to the traditions of the institution.

According to Pollock (1988), "power is not just a matter of cohesive force but a network of relationships, of inclusions and exclusions, of domination and subordination" (p. 33); and "the hegemony of dominant discourses in art . . . works always to marginalize and discredit the voices of the dominated by defining them as aberrant" (p. 183). She declines to label the differential use of power as discrimination.

> Discrimination is but a symptom of a liberal bourgeois society which proclaims itself the society of liberty

> and equality for all while it none the less prevents the enjoyment of equal rights through structural constraints, economically and socially -- and psychologically through the agencies of consciousness like education and the media. Visible discrimination is merely the exposed nerve, a revealed point of contradiction between the dominant and privileged social or sexual groups in society and those they oppress and exploit (Pollock, 1988, p. 36).

The traditions of dominant groups form a cultural hegemony; the traditions of other groups "exist alongside" the dominant traditions, "but without the benefit of institutional sanctions" (Barrett, 1994. p. 134). When only certain "modes of consciousness are given institutional credence" (Hamblin in Barrett, 1994, p. 134; Krieger, 1991); and values are "set forth which can only be attained by a few, the conditions are ripe for widespread feelings of personal inadequacy" (Purkey, 1970, p. 41). This condition creates what Rosenberg (1979) has called, "contextual dissonance", and from the standpoint of self-concept,

> the effect of the dissonant cultural context may even be more insidious than that of direct prejudice . . . . [if] we accept and internalize the general standards and values of the dissonant context, then we may come to despise *ourselves* to believe that we are strange and different, that we are inept at the skills and talents valued . . . that we are ignorant of the things that count. This kind of attack is particularly devastating for it is an attack from within (p. 113).

Dominant academic traditions often enforce conformity; they "tell one to accommodate, to reflect the other, compromise, forget self, pretend, agree, seek objectivity" in consensual validation (Krieger, 1991 p. 83); and "to camouflage the self and make it conventional in order to make it acceptable" (p. 30). Ironically, in the history of art, those who

break the rules of the dominant tradition are often rewarded and venerated provided they are members of particular groups.

Giddens (1991) contends, "oppression is directly a matter of differential power applied by one group to limit the expression of another" (p. 212). Traditionally academic authorities and art-world institutions exercise considerable power and control over the forms of visual expression, and over those who may be considered qualified to express those forms (Nochlin, 1971; Wolff, 1981: Collins and Sandell, 1986; Pollock, 1988). Wayne (1979) suggests, "there is a direct relationship between the power of any oppressor and the self-esteem or self-evaluation of those who are held in check" (p. 129). Misuse of power generates resentment and undermines the legitimacy of the endeavor (Bandura in Bell-Gredler, 1986); misuse of power through the use of indirect, subtle forms and methods of oppression is ethically unconscionable (Steinem, 1992; Pollock, 1988; Acuff, 1979; Lippard, 1979).

According to a program aired on the Public Broadcasting System in January, 1993, the widespread abuse of power to demean women is considered socially and culturally appropriate in masculine dominated spheres of influence. The construction and expression of the forms of knowledge in colleges and university contexts has long been a citadel of male domination. The messages women receive are "if you want to be here, you'll just have to accept it". In these contexts, it is permissible to remind women they are inferior, and if they are unable or unwilling to accept the abuse, they go elsewhere, or choose to do something else. This attitude reinforces preconceived expectations that the women who leave are not really "serious", therefore, this is a dilemma that serves to oppress women and damages the concept of self. Ruth Iskin (1979) poignantly describes the recognition of

exterior oppression as explaining "all the feelings of intense depression and futility you thought was your own worthlessness" (p. 122).

Feminist sociologists, writers, and artists have drawn parallels between the status of the creative arts and the status of women in American educational contexts and the position of art in the broader social and cultural context (Nemser, 1973; Wayne, 1979; Gerrard, 1979; Collins and Sandell, 1986). They suggest, the contradictory veneration and marginalization of art is similar to the ways in which women are viewed and valued. The profession of art itself is often "stigmatized as a feminine pursuit . . . . and in the priority of values art occupies the lowest and highest positions . . . . [but] not really central to the workings of society" (Gerrard, 1979, p. 139).

Wayne (1979) maintains, artists are stereotyped as feminine through labels such as non-intellectual, unconscious, "inchoate, over imaginative and over emotional, intuitive, unpredictable, capricious, insecure, romantic, unbusiness-like, colorful, and unable to cope with the real world" (p. 130-132).

> Stereotypes are commonly used to push people whom we do not value into still further subordinate positions. As soon as we think of people or groups whom we value, it is much harder to image them as stereotypical . . . . Stereotypes, like other forms of discourse, are not natural or inevitable; rather they are socially constructed to serve the interests of the dominant group (David Bailey in Barrett, 1994, p. 136).

Giroux (1992) notes that language is used both as an "oppositional and affirmative force" (p. 204); the "double aspect of language . . . reveals and conceals", or includes

or excludes (London, 1989, p. 72). Language "functions through a web of hierarchies, prohibitions, and denials to reward some students and deny others access to both what can be learned and spoken (Giroux, 1992, p. 203). Dialogue is essential in both self and artistic development, with self, with others, and with the work. Beittel (1972) concludes, if "dialogue is dismissed, no expression takes place, and there is no communication back to the self, for it is in searching out potential meanings of expressive acts that . . . much conquest and construction of the self occurs" (p. 238). Gaining power through one's own expression is a "step toward a positive self-concept" (Lowenfeld, 1986, p. 19). bell hooks (in Giroux, 1992) writes that coming to voice means,

> moving from silence into speech as a revolutionary gesture . . . . the idea of finding one's voice or having a voice assumes a primacy in talk discourse, writing, and action . . . . only as subjects can we speak. As objects we remain voiceless -- our beings defined and interpreted by others . . . . Awareness of the need to speak, to give voice to the varied dimensions of our lives, is one way [to begin] the process of education for critical consciousness (p. 205).

## Expressive Qualities of the Artistic Self

Expressive qualities of the artistic self are derived through the ability to use language. The expression of form and content in the work of art is a wholistic response to the contents of perceptual sensitivities and the creative search for forms to embody, or express that meaning. The subject or content of the "other" triggers a beginning, an association and an identification in which the relationship of merging the self with the other is manifested for the perception of others.

Jackson (1984) tells us "it is not meaning which is derived from the self, but the self which is derived from meaning" (p. 194). "Every person's field of meaning is oriented around self, [and] the events which the person objectifies are primarily the interactions with the environment" (Jackson, p. 190; Purkey, 1970; Stringer, 1971; Rosenberg, 1979; Allport, 1979; May, 1953; Krieger, 1991; Giddens, 1991). Expression is more than merely "self" expression, although, it is a communication or message from the self of the self's unique place in the world.

Krieger (1991) suggests, artists "desire to be known without words . . . to speak without words which artists feel inadequate as a form of self-expression" (p. 117); artists attempt to speak through visual form, and "struggle to articulate a personal point of view" (p. 30). Articulating the particularities of the interaction of inside and outside, and making the "unknown known" is more difficult than simply recording "something outside the self" (Krieger, 1991, p. 81). Risking engagement in that struggle is the mark of creativity and the struggle for authenticity. Thus, expression is a circular paradox, without it an experience cannot be known, and expression is impossible "without self-identification with the experience" (Lowenfeld, 1986, p. 16); "without an unflinching sense of self, the work will ring hollow and remain unconvincing" (London, 1989, p. 4).

The artistic self's "most precious human heritage . . . [is] the ability to represent experience and communicate . . . thoughts by means of symbols (May, 1953, p. 148). "The ability to produce visual meaning [is] through [perception and] the invention and organization of visual form" (Eisner, 1972, p. 101). Expression is the final factor in the development of the artistic self, and adds the essential

ingredient which joins subjectivity and objectivity through the voice of the self expressing being. The expression of the artistic self requires open receptiveness, respect for difference, and a reservation of judgment for all being is becoming as May (1953) said.

Thus the interaction of: (1) developing the "I" and the eye in perceptual processes; (2) the "I" and eye shaping mind in the creation of form; and (3) the expression of meaning through in languages of images and words shape the "I" and the eye. All selves "spin a web of words and actions" (Dennett, 1991, p. 416).

## Chapter Summary

The aesthetic model describes a dynamic interaction of sensory perception and empathetic identification with the other in a quest for knowledge and understanding of self and other from the perspective of the other. Aesthetic perception is a wholistic interaction of intellectual and emotional content; and is dependent on positive concepts of self for the expansiveness of the perceptual field and aesthetic vision, the responsiveness of the self, and a reduced salience of the self. The aesthetic relationship is predicated on an perceptually acute responsiveness, and absorption or a merging of self with "other" than self. Thus, the aesthetic model is fundamentally a concern for "other".

Non-aesthetic contexts and pedagogical practices create hostile or threatening conditions which limit perceptual acuity, absorption, and building positive concepts of self. Images which portray women in particular contexts; negatively critical evaluations; authoritarian power and control or

laissez-faire indifference; and preconceived expectations reduce the perceptual field and perceptual flexibility which limits the perceptual possibilities of self and other. They also threaten to sever or constrain relationships, and to limit the knowledge and understanding of self and other.

The creative model is dependent on perceptual acuity, fluency, and flexibility of vision. The creation of forms is synonymous with the creation of the self, and is a joining of perceptual possibilities of self and other. Creators are concerned with exploring and finding new ways to join self and other, and the creative work serves to "other" the self to gain self-knowledge and self-transformation. Supportive, facilitating, and aesthetically responsive contexts and pedagogical practices are absolutely crucial for creative functioning as selves "are creative in response to images of themselves given by others" (Bakhtin in Morson and Emerson, 1990, p. 191). Thus, the creative model is fundamentally concerned with joining self and other.

Creative contexts and pedagogical practices create supportive responsiveness; psychological safety and security in which curiosity, perceptual flexibility, and risk-taking for the self can occur. Non-evaluative feedback which focuses on process rather than product, and intellectual exercises of description and self-referential interpretation expand perceptual possibilities and flexible frames of reference. Pejorative evaluations on products and myths of creative determinism circumscribe or destroy connections and relationships; and the self-confidence and absorption necessary for creative functioning.

The expressive model is the final factor in the model of artistic self development, and is the objective manifestation

of aesthetic perception, creative invention, and the expression of meaning through the form and content of language. Thus, expression is a critical factor, as it makes the subjective experiences of aesthetic perception and creative invention available for perception by the self and others. Expression is a manifestation of perceptual sensitivities and the creative search for a form that will manifest or embody the unique and personal subjective meaning of the experience of joining of self and other through aesthetic perception and creative action. Thus, the expressive model is fundamentally concerned with a return to self, and the expression of the self through narrative texts and visual images.

Contexts and pedagogical practices which are based on aesthetic and creative contexts create conditions that respect permit, and encourage the development of different descriptions, interpretations of forms or styles of expression, and facilitate and support the struggle to articulate and clarify meaning. Social and cultural hegemonies of domination and subordination of the contents and forms of expression, and the abuse of authoritative power serve to oppress and limit expressive capabilities. Categorizing, labeling, and stereotyping create preconceived assumptions of the abilities of persons and marginalize the legitimacy of the entire discipline as an active means of intellectual inquiry.

Therefore, like the construction of the concept of self through social and cultural interactions in language, relationship, and perception; the development of the artistic self is a parallel construction through sensory perception, creative invention, and the expression of meaning in languages of words and images which are then, available for perception. We come to know ourselves and others through

expressions which refelct our relationships which is the only objective information we have upon which to base any interpretation. If the expressions of people are honored and respected, the circle of knowledge and understanding continually broadens, and there are far more winners than losers.

# CHAPTER IV

## THE NARRATIVES OF WOMEN ART EDUCATORS AND ARTISTS

> Our fundamental tactic of self-protection, self-control, and self-definition is . . . telling stories, and more particularly concocting and controlling the story we tell others -- and ourselves -- about who we are . . . . we do not consciously and deliberately figure out what narratives to tell and how to tell them. Our tales are spun, but for the most part we don't spin them; they spin us. Our human consciousness, and our narrative selfhood, is their product, not their source (Dennett, 1991, p. 418).

The purpose of the study is to examine the effects of visual art education in the context of professional education in colleges and universities on: women's concepts of self, and the relationship of art educational experiences to the production of works of visual art and beliefs about teaching visual art. The hypothesis of the study posits that educational contexts and pedagogical practices which enhance or diminish the concept of self create conditions of production and foster ideologies concerning the teaching of visual art. The relationship between the concept of self and career choices in visual art education may be related to art educational experiences.

The method used in the study is an interaction between the researcher, the subjects interviewed, readings in the literature, and two sets of narrative texts: transcribed interviews with women art educators, and published letters, journals, and writings by women artists. Initial themes and

central issues were extracted from the transcripts and used to "interrogate" all the texts in the group, thus, determining the "intertextuality", or relationship, of the texts *to each other*. A quest for information and understanding of these themes and issues directed the readings in the review of the literature, and the subsequent construction of the conceptual models. The models, as abstracted generalizations of typical situations, are then, used to analyze the descriptions of concrete experiences in the lives of women art educators and artists in the narrative texts. This method of working backwards and forwards enriches the analysis and interpretation of the textual material (Denzin, 1989b), and bounds the study within the parameters of the original themes or issues in the texts.

In the first part of this chapter, the two sets of self-narratives are analyzed in relation to each of the three conceptual models. The narratives of the women art educators and the women artists are presented together to establish intertextuality between the two groups according to the issues and central themes of the models. The analysis focuses on insights into the concept of self through the structures of language and concepts of art.

Descriptions in the texts concerning the effects of art educational contexts and pedagogical practices on the production of works of visual art and beliefs about teaching visual art are presented in the second part of the chapter. The third part of the chapter is concerned with descriptions of the relationship of the concept of self to the production of works of art and beliefs about teaching visual art. Specific pedagogical practices and conditions which affect this relationship are identified.

Descriptions of the concept of self are not intended as psychoanalytic interpretations or evaluations of the subjects of the study or of the women artists. The concept of self is used as a method of gaining insight into the connection of the self, artistic processes of development, and teaching ideologies. Information is derived from the thoughts and feelings, perceptual frames of reference, and interpretations of art educational experiences of women art educators and artists about the issues under investigation.

The interviews contain an element critical to the interpretation of meaning which cannot be found in the transcribed texts, nor adequately conveyed in the analysis and interpretations. Bakhtin has called it the "extra verbal context" (Clark and Holquist, 1984; Todorov, 1984; Morson and Emerson, 1990) which relies on the non-verbal information conveyed in gestures, facial expressions, and intonations to fully understand the meanings and intents of the texts. As discussed in the expressive model, we are constantly articulating and expressing the concept of self, and non-verbal contextual images and actions are important clues to interpretation.

Both men and women are reticent about discussing deep personal feelings about their experiences, and for the most part, only speak out in psychologically and socially safe environments. Some subjects were reluctant to speak openly or honestly until a preliminary interview with the researcher had been conducted to determine similarities of experiences and understandings of the situation. Thus, it is critical that the researcher be identified as a member of the "interpretive community" in order to obtain deeper and more personal interpretations about the issues under investigation. Demographic information about the subjects and descriptions of the contexts in which interviews occurred are

included where applicable, however, this information is collectively presented in Chapter I, and all attempts are made to protect the confidentiality of subjects. Therefore, the subjects interviewed for the study are assigned fictitious names as some of the women were extremely concerned about the consequences of revealing sensitive personal issues which might make them vulnerable to shame, ridicule, retribution, or social censure. Thus, the names of the five women art educators are: Beatrice, Catherine, Elaine, Nora, and Rachel and refer to great women in history. The names of the six women artists are: Emily Carr, Elizabeth Catlett, Georgia O'Keeffe, Irene Rice Pereira, and Anne Truitt.

Women are often reluctant to reveal experiences which they perceive to be deserved or justified, and have deeply internalized social and cultural taboos concerning speaking the truth about thoughts and feelings which might be interpreted as negative, disloyal, or which might expose themselves or others to public censure. Artist, Judy Chicago (1977) describes the emotional trauma experienced in publicly revealing her "real feelings" about experiences "as a woman and an artist" (p. 60).

> I was so scared. My voice shook, I could hardly talk. I spoke about the isolation and the rejection, the put-downs and the distortions . . . . Everyone was shocked; there were angry reactions from the men. I drove home and trembled in terror at the fantasies that told me that something terrible was going to happen because I was saying the unsayable. I was telling the truth about my experiences as a woman, and I felt sure that I would be punished for it, . . . . For one entire year, I lived in terror. I recognized that my fear reflected how deeply I had internalized society's taboos about revealing my real feelings. I had been told that if I told men the truth, I would "castrate" them, and I was afraid that they would retaliate. But I *had* to reach out and take this opportunity to be myself (Chicago, 1977, p. 60).

## The Relationship of the Concept of Self and the Conceptual Models

The conceptual models are organizing frameworks in the examination and analyses of the texts for descriptions of the concept of self and the relationship to concepts of art. If art is connected to self-identity in the beliefs of the women art educators and artists, then, concepts of art may also provide insights into the relationship of artistic "self" development and the concept of self. Artistic development is a complex interaction of the three models, and has only been separated out for the purposes of this study, therefore, aesthetic, creative, and expressive examples of the self-narratives often represent complex interweavings of all three models.

The narratives of women art educators and women artists are used to present concrete instances of the typical situations in the models. Only those quotes are used from the interviews and the published accounts which most closely relate to the particularities of the model. All five of the women art educators and women artists are represented in the analysis, however, all of the women's narratives may not equally fit all of the categories. Some narratives are more clearly focused, or more appropriately address certain aspects of artistic self development than do others, and some of the narratives may apply to one of more models.

Interpretations of the concept of self are also based on "linguistic" and "descriptive"; or "semiotic" and "artistic" structures of language in the two sets of narrative texts (Jackson, 1984; Denzin, 1989a; Beittel, 1991). Jackson (1984) asserts, ideologies, as "patterns of meaning", are "defining terms of the conception of self" (p. 202).

Therefore, ideologies about art also reveal fundamental ideas, images, identities and evaluations of the self.

## The Aesthetic Model and the Narratives of Women Art Educators and Artists

The aesthetic model is based on a sensitive responsiveness to the sensory perception of subtle qualitative nuances in the relationship of the self to the self, and of the self and "other". Aesthetic relationships are wholistic "empathetic identifications" with an "other" in which the self seeks knowledge and understanding, or meaning, from the other's perspective. Thus, aesthetic growth is dependent on the expansiveness of sensory perception, the responsiveness of relationships and connections to others, and the imaginative ability of putting the self in the other's place.

The concept of self is the fundamental frame of reference. However, consciousness of self is less prominent when absorbed in the aesthetic dimension of experience. As the self merges with the object of contemplation, consciousness is directed away from the self, and more attention is focused on the perceptual context. Consciousness of the self is most prominent in situations which are perceived as hostile or threatening to the self, and create anxiety about acceptable performances. In these kinds of contexts, attention is diverted, or interferes with the expansiveness of the perceptual field. The salience of the self-image is characteristically low in those persons with a positive self-concept, therefore, the ability to respond to perceptual information is expanded.

The aesthetic relationship is a wholistic responsiveness to both the intellectual and emotional contents of perception

and is dependent upon an open sensitivity to subtle qualities of internal and external experience. Positive concepts of self facilitate perceptual acuity, absorption, and open unself-conscious responsiveness. The aesthetic dimension of experience is focused on "seeing" the other as completely as possible in order to gain knowledge and understanding of the self and of others. Thus, the self seeks relationships and connections to others in the social context in a dynamic interaction of perceptual frames of reference.

The aesthetic dimension of artistic development is an *active inquiry* in constructing knowledge and understanding of self and the subjects of contemplation. One of the women art educators, Beatrice, is intensely interested in the aesthetic dimension of experience. Her narrative is philosophically oriented and expressed in linguistic structures. She indicates her identity is closely related and connected to art. Beatrice says,

> Art is a way of knowing, a way of knowing the world, of knowing yourself and knowing others. In terms of thinking it is a separate kind of thing. It is different from other subject areas. I think it can go more deeply . . . it enters the world in knowing yourself and how you interact and react with other things, and people in the world. Also it's reflexive and it goes into deep structures. Like science, it's empirical . . . it's the things that you observe and you think about and interrelate . . . . When some of the theorists talk about art being so connected to life, I don't think its hokey. I really think that it's a very deep thing, and because it gets so deep some people don't want to look at it or can't understand it and so they call it ineffable, . . . or it seems too subjective.

Beatrice emphasizes art as the method of constructing knowledge about self and others through sensory perception, and reiterates her relationship to art through the repetition

of "deep". Her concept of art is a pattern of meaning which defines her conception of self according to Jackson (1984). She says, "art is *who* we are in the world and *how* we are in the world". Thus, for Beatrice, art is a way of relating or connecting, understanding and responding to self and others in the world, and is critical to her self-definition.

Absorption and relational connections to the self and the subjects of perception are fundamental to an aesthetic orientation to life. Beatrice echoes Bakhtin's conception of the aesthetic as a social act, a way of "being" in the world, and her narrative resonates with Bakhtin's creation of the self as an ongoing project. She views the creation of a life as an activity of complete responsive attention and alignment with the other. Beatrice continues:

> We can approach anything as an art . . . . it's something that permeates our entire selves. I think art is not . . . where you go and make this little creation . . . life is art creation, . . . we create our lives. If you focus in and concentrate and really get so involved with what you're doing . . . everything is aligned, you're focused, you're . . . balanced. That's what art is about and you can do that with lots of things.

Beatrice's language in this passage emphasizes her relationship to the "other" through her repeated use of the pronouns, "you" and "we". When she is focused, involved, and wholly attending, she achieves a "balance" which represents an ideal state for her. Balance is both an internal and an external relationship of self and other, and is revealed in the dual movements in Bakhtin's creation of a self and creative action.

Artist, Anne Truitt (1982) also believes art is a way of knowing the world, and emphasizes a resonating balance of

inside and outside. She refers to the concept of self as a center of psychic activity which is her fundamental frame of reference. Truitt writes,

> I notice that as I live from day to day, observing and feeling what goes on both inside and outside myself, certain aspects of what is happening adhere to me, as if magnetized by a center of psychic gravity. I have learned to trust this center, to rely on its acuity and to go along with its choices although the center itself remains mysterious to me. I sometimes feel as if I recognize my own experience. It is a feeling akin to that of unexpectedly meeting a friend in a strange place . . . . It is as if there are external equivalents for truths which I already in some mysterious way know. In order to catch these equivalents, I have to stay "turned on" all the time, to keep my receptivity to what is around me totally open. Preconception is fatal to this process. Vulnerability is implicit in it; pain inevitable (6 June 1974, p. 10).

Truitt's narrative describes the qualities of openness in the aesthetic orientation to experience, and her "equivlents" are the identifications with others which reveals her self. The aesthetic relationship of open-minded receptivity and responsiveness is obstructed by "preconceptions" or attempts to label and categorize. This is reminiscent of Dewey's *aborted perception*. Truitt also reminds us that one of the consequences of such open receptiveness is a profound vulnerability to the actions and attitudes of others. Judy Chicago (1977) points out, "society encourages women to adopt: openness, vulnerability, caring for others, and placing the needs of people above the rigid rules of institutions or academic disciplines" (p. 114).

Anne Truitt (1986) is acutely sensitive to the delicate interior and exterior balance between self and work which indicates an identification with the work. Truitt writes,

> The large sculpture I an working on is at once strange to me because I do not know its heart, except as a tremble in my own, and familiar because it looks to me like mine. As I work on it, I scarcely dare breathe lest the tension between me and it will break.
>
> This state of mind is familiar to me. Although it is a strain, I am used to it and feel comfortable with it. When I am working this way, I feel balanced, poised on a straight line that runs from deep down in the ground under my feet up to where I do not know (10 July 1984).

However, for her, balance is not only an ideal state, but also precarious because of the risks inherent in exposing the self through the work to the possibility of rejection. The probable rejection of women's art within the traditions of mainstream Western art has been one of the most problematic issues for women. If a women's concept of self is closely related to others, or to the work, then threats which endanger those connections can be devastating to the self concept. Truitt says,

> Balancing intuition against sensory information, and sensitivity to one's self against pragmatic knowledge of the world, is not a stance unique to artists. The specialness of artists is the degree to which these precarious balances are crucial backups for their real endeavor. Their essential effort is to catapult themselves wholly, without holding back one bit, into a course of action without having any idea where they will end up . . . . They need their balances in order to support their risks (Anne Truitt, 1982, 6 July 1974, p. 26).

A positive concept of self provides the necessary internal balance which is needed to risk the exposure and interaction of the self in the social world. According to Truitt, the commitment of an artist is to project themselves wholly into the world and the work. The self is the vehicle

the artist uses, but one that must never come between a total interaction of the self and the other.

Georgia O'Keeffe (1887-1988) also viewed art as an active process of knowing which is deeply connected to self (Krieger, 1991). For her, subjective perception is the lens with which one interacts with the world, and this perception should "not be countered but accepted" (Krieger, 1991, p. 81). Like Truitt, O'Keeffe also describes her concept of self as a "center" in which the self is identified with feminine metaphors of planting and growing in the following:

> My center does not come from my mind -- it feels in me like a plot of warm moist well tilled earth with the sun shining hot on it . . . . It seems I would rather feel it starkly empty than let anything be planted that cannot be tended to the fullest possibility of its growth . . . . If the past year or two or three has taught me anything it is that my plot of earth must be tended with absolute care by myself first (O'Keeffe in Krieger, 1991, p. 69-70).

The use of metaphors and images which are centered on women's activities of caring and nurturing growth is evident in many of the women's narratives. Beatrice tells of seeing creativity researcher, Teresa Amabile and uses the imagery of feminine activities to identify with Amabile, and with art as a cooperative event of connecting or "coming together".

> She's always been drawn to art since she was a kid, so when she's talking about art, she's really connecting with it. I've read her work, but I've never seen her never heard her speak before . . . . She was in the kitchen making a pot of soup. She was cutting up vegetables, and her daughter was in there helping her. She was using that as a metaphor for making art, or as an analogy not a metaphor, but the metaphor was the pot of vegetables coming together to make a soup, and that's how life is, how art is.

When Beatrice speaks of art as a "coming together", she echoes the concept of art as a "joining". Although, none of the women interviewed seemed to be aware of the Latin derivation of the word "art". Both the women art educators and women artists repeatedly describe art and art processes using words such as relationship, connecting, and caring. Anne Truitt (1982) writes that artists must learn to protect, nurture, and care for themselves and their work as well:

> Sometime during the course of their development, they [artists] have to forge a character subtle enough to nourish and protect and foster the growth of the part of themselves that makes art, and at the same time practical enough to deal with the world pragmatically. They have to maintain a position between care of themselves and care of their work in the world just as they have to sustain the delicate tension between intuition and sensory information.
>
> This leads to the uncomfortable conclusion that artists *are*, in this sense, special because they are intrinsically involved in a difficult balance not so blatantly precarious in other professions . . . . [which] do not have to spin their work out of themselves, discover its laws, and then present themselves turned inside out to the public gaze (2 July 1974, p. 24).

Nora is another art educator who, like Beatrice, is currently completing a doctorate. Her concept of art and of self are also deeply interwoven, and she describes art as a "way of being in the world, and a way of forming relationships and connections to others through the objects they create". Thus, Nora is able to engage in an empathetic identification and relationship to the creators who have turned themselves "inside out" in Truitt's words. Her relationships or connections are primarily focused on the person who creates the object *through* the work rather than specifically to the object itself. The aesthetic object

becomes, for her, symbolic of both the creator and of her relationship to that person.

> The art objects that I own, for the most part, not only do I own them because I love them in and of themselves as objects, but they also serve as a reminder of the people who made them. For the most part, the things I own are made by people I know and so the objects speaks to that relationship. That's very important to me, so that the person, the artist, is invoked every time I look at it, and that relationship is invoked. It's as if the artist lives in it, and the relationship lives in it . . . . I don't really want to have things by people I don't like, no matter how beautiful the object is. If I don't like the person I don't want the work, the person is too present in it for me.

She is highly conscious of being affected by the connection of the work and the person who made it. This need for contact, connection, and relationship to others appears to be one of the general themes in women's narratives as Gilligan (1982) and Belenkey, et. al. (1986) discovered. Anita Pollitzer (in Giboire, 1990) writes, "I'm awfully glad when I touch other people. It's a wonderful thing Pat to think that every life we come in contact with affects us -- ever so slightly often -- but we're made up of a bit from every one" (p. 104).

The connections that these women describe between the concept of self and the concept of art, and the relationships with others extends also to their relationship, identification and connection to materials they use to make art. Beatrice's "deep" connection and identification of self and art is revealed in Nora's description of the materials with which she works. The narrative, again, is focused on the use of "feminine" metaphors and analogies. Nora explains,

> There is something wonderfully feminine about clay, and the ways in which I love clay and use clay as containers . . . . It's very sensual. The materials themselves are very sensual in a particular way, fluid and lovely. The feel of the clay in one's hands, the use of . . . your whole body is in it. There's some-thing so connecting to the self with working in clay for me. The whole self is the tool that is working the clay.

Anne Truitt's (1982) description of working with the materials of plaster and clay is very similar, and is particularly oriented to the aesthetic dimension. Truitt writes,

> Plaster has such grace. Working with it is like making love. And the same with clay. The fascination of mixing clay: the wedging of earth colors, minerals, back into the earth in order to make a new earth all of your own conception, consciously brought into being. The delicate strength of tools for work in clay and plaster; the ways in which they adroitly extend the sensual ability of the hand; their actual beauty in themselves -- wire bound to wood, steel toothed and curved and pimples with rasp. My hands loved, too, the feel between them of what they had formed. This love is like that I later felt for my babies, the same quality of profound sensuous satisfaction. Nothing is missing from it. All is there, globed, whole, full, perfect (25 January 1975, p. 128).

For Nora, art is a place of refuge, and interacting with works of art in museums is a context in which she does not have to face rejection and disapproval. Her language is less indirectly philosophical, and emphasizes the reflective "I" of the self to "represent actual encounters . . . [or] specific interactions" (Jackson, 1984, p. 199-200). Nora states:

> Art, for me, was a place to form a relationship. Art was the trace of another human being in time and place within a culture articulating themselves in the world in a way with which I could resonate. A world that did not

> condemn my own passion, my own intensity. I could form a relationship with these objects and . . . in some senses, their artists, their creators, and not be condemned. In fact, I spent a lot of time I should have been in school . . . in the museums instead. Art for me, being an artist is a position that I take in life. So that I see the world with a mind toward art, through a lens that always looks and cares and is concerned with aesthetic issues.

Nora sees the aesthetic dimension as a way of acting in the world, which is also similar to Bakhtin's conception of creativity as a social act. The experience of rejection from others in the social sphere may either be the result of her strong commitment to aesthetic activities, or possibly is related to the reasons for her interest in abstracted relationships through aesthetic objects. Nora's intense responsiveness to the objects of sensory perception is apparent in the following description of one such incident:

> The only time I was in Europe . . . I was studying art history, and for the first time I was seeing some works that I had only seen in reproduction . . . . I remember being in Holland . . . and I went to the museum, Mauritshuis, and I went upstairs and turned a corner and came face to face with a Vermeer that I had seen in reproduction and I had the breath knocked out of me; it brought me to my knees . . . . and I thought about those times over and over again in my life. I've had other experiences like that with other art works . . . . How do you talk about the total body-soul response that one has to a work of art? I don't think that can be taught. I can share it, I can share my experience, and put it in another language as best I can, but to me, that's in fact what art is about.

An intense aesthetic responsiveness can trigger this kind of transformational experience. Nora speaks of the difficulty in translating experience into verbal language, and recalls Krieger's assertion that artists have difficulty

expressing themselves in words. O'Keeffe (in Giboire, 1990) writes to Anita Pollitzer, "I always have a hard time finding words for anything" (p. 103); and Anita responds, "people think I'm a fool because I dont [sic] talk words" (p. 105). However, it is the wholistic, qualitative responsiveness to both the verbal and non-verbal language of the "other" that Bakhtin calls the aesthetic activity of identification.

It is this deeply responsive interaction and way of knowing the world which connects Nora to others through aesthetic objects, and is extremely important to her concept of self. She repeatedly recounts situations of this type throughout her narratives, and recalls these encounters as if she is describing the contents and contexts of her perception. Nora tells us,

> I was taking another course in art history and we were studying Gruenwald, Matthais Gruenwald, and those ghastly crucifixes, with the body of Christ full of sores and all the piercing, and the crossbar of the cross itself bending under the weight of his body. Really, the agony of it came through, but it was so horrible, it was hard to look at . . . . I stood in front of them and wept . . . . The feeling of the paint and the image, it was extraordinary . . . . I was unprepared to like them. I was convinced, in fact, quite the opposite. I went, oh God, I have to go see these. I don't want to see these; I don't like Gruenwald.

Nora's subsequent reaction to the paintings is indicative of the basic openness to experience in an aesthetic orientation. She was initially predisposed to dislike the paintings when first seen in reproduction, but responded aesthetically when confronted by the actual work. The initial dislike may have been due to the separation from the works, and her perception of the context in which she viewed

the reproductions which was distancing. Nora was accustomed to a direct and immediate contact with works of art, and depends upon this interactive relationship for knowledge and understanding. Nora said,

> One has a relationship or not with whatever you're seeing, and that is to say either the reproduction or the "real" thing. And to what extent can a reproduction evoke, can it ever evoke? I don't know. For me, . . . what the reproduction served as was a reminder of the experience I had had with the "real" . . . . If I had a reproduction which I would hang up on the wall or something like that, it served only as a reminder.

Anne Truitt (1986) writes, "the yearning for union" is "fundamental" to the self; "both [Picasso and Michelangelo] appear to have come toward the end of their lives to a recognition that the most valuable of all human potentialities is some form of shared subjectivity (24 July 1984, p. 182). It is this shared subjectivity which is the basis of the aesthetic identification of self with what is other. Truitt says,

> For the first years of my life, I looked around to see what matched me so that I could express this desire to find enhancement of my identity within a context that would give me both confirmation and expansion . . . . In my passion . . . for something to love, I came to love proportions (Anne Truitt, 1986, 24 July 1984, p. 183).

Thus, Truitt was seeking an aesthetic context which promotes acceptance, expansion and confirmation of the self, and a connection and absorption in the aesthetic relationship which for women is akin to love, life, growth and development. The profound interconnection between the self, art and life which the narratives of women art educators and women artists reveal is supported by Judy Chicago's discovery of a similar merging of self, art and life in the women with whom

she worked. Chicago (1977) visited the studios of numerous women artists on the West Coast, and reports,

> As we traveled to more studios, we saw that some women had an attitude toward artmaking that was strikingly different from men's. Many women had an interpenetration between their life and their art that made it hard to distinguish where one left off and the other began . . . . this art/life style was common to a great number of women, who fit their artmaking into a multiplicity of activities that included making breakfast, getting the children off to school, doing the laundry, painting; then while waiting for the paint to dry, doing the dishes, after which it was back into the studio until the children came home (Chicago, 1977, p. 98-99).

These women speak and write of "delicate balances", sensitive "wholistic interactions", and "deep connections" between the concept of self and the concept of art. They repeatedly refer to the relationships and identification of the self and with the selves of others through interactions with art materials and aesthetic objects. Thus, the aesthetic dimension is thoroughly interwoven with the way these women interact with the world and construct knowledge and meaning. Truitt (1982) conceives of art as a way to connect or join the subjectivity of selves which is similar to the way that Nora forms connections to artists through their creative expressions. They use the language of images as a way to make the reality of their perceptions evident to others. Truitt writes,

> It interested me that inert material could be turned to the service of meaning. It still is a miracle to me that a pencil line, *ipso facto* a material mark, can have integral meaning . . . . Art, a human arrangement of matter, can throw bridges, at once fragile and imperative, between these areas of action. It can heighten our insight into the odd plight of having to

> live in a situation in which everything is relative to everything else. It objectifies a particular point of contact between human beings and matter, and strikes sparks in the very fact that a person has set a hand to arrange matter . . . . certain artists beckoned me . . . . Color and form in themselves (I cannot say how deeply this caught me) had a meaning to which my whole being answered (Truitt, 1982, 1 October, 1975, p. 77).

## Non-Aesthetic Contexts, Pedagogical Practices, and Conditions in the Narratives of Women Art Educators and Artists

If women's concepts of self and of art are so closely interwoven, then, what are the effects of Rosenberg's "dissonant contexts", or non-aesthetic contexts? Historically, the perceptions of women have not been valued in the mainstream of Western art traditions. Only in the past twenty years has the work of *a few* women artists been included in *some* of the art history texts used in colleges and universities, and in some art history survey courses.

For the most part, the work of women artists and the subject matter of women's lives has been considered narrow, trite, non-essential and inappropriate to the concerns of "serious" artmaking. There are now more women artists in the contemporary art-world, but their average incomes from art production tend to be less than half of the average amount that men artists earn (see fn. 5). The women artists teaching in colleges and universities, with the exception of art "teacher" education and art history, are disproportionate to the number of women students in studio courses. Chicago (1977) states, "our traditions in art contain a rich history of men's perceptions of reality but in Western culture women's perceptions are not presented in a coherent set of images" (p. 128).

The representational images of women in Western art are most often idealizations and stereotypes which are assumed to be universal perceptions. However, these images actually represent the perceptions of male artists without corresponding perceptions of women for comparison. Images of women and role-models are critical to the development of the self-image because they serve as expanded possibilities for defining the self. Judy Chicago (1977) is perhaps one of the most outspoken of the women in the study on the fundamental necessity of role-models for women. She writes,

> It was important to know that women before us had made good work and to be able to identify with that work . . . . to learn about the work of women of the past, identify with their lives, and use their achievements to extend [our] . . . own" (p. 87).
>
> The acceptance of women as authority figures or as role models is an important step in female education. If one sees a woman who has achieved, one can say: I'm like her. If she can do it, so can I. It is this process of identification, respect, and then self-respect that promotes growth (p. 109).

In the development of her self-concept as an artist, Chicago methodically studied the lives and work of women artists using them as role-models to understand and interpret her own life history. She uncovered a long history of the struggles of women artists which have not been readily available to other women until the past twenty years or so. Chicago (1977) reports,

> Not only did I discover work that related directly to my personal struggle as an artist, but I found out that *many* women before me had broken through female role and made themselves into successful, independent, creative people . . . . Instead of the work of one woman attesting to the potential of all women . . . . One historical period would allow women more freedom. They

> would push forward, overcome the restrictions of female role, affirm their talents, realize their abilities. Then male dominance would assert itself again. The women's achievements would be left out of recorded history, and young women could not model themselves upon struggles and accomplishments of their mothers. In each century, women had to try to make a place for themselves without the information that was their natural heritage.
>
> Once I began to examine women's work independently from men's, it became obvious that what some women had been trying to say about themselves as women in their art actually *constituted a challenge to male perception* of women and exposed male art as only a *partial*, rather than a universal, perception of reality. The same question about what it means to be a woman that informed the work of many abstract artists was present in women's representational work as well. In subject matter, if not in style, Hepworth and Cassatt, O'Keeffe and Kollwitz, St. Phalle and Bontecou, all confronted a similar dilemma in their development as artists. Their self-images did not correspond to society's definition of women. Asserting their own self-definitions was an implicit step toward challenging the culture and demanding that it adjust its definition of women to correspond to the reality of women's lives, a demand that was not even apprehended, much less met.
>
> Once a woman has challenged the basic values that define her, those that tell her what she is supposed to be as a woman, "She will inevitably challenge others as she discovers in her creative journey that most of what she has been taught to believe about herself is inaccurate and distorted. It is with this differing self-perception that the woman artist moves into the world and begins to define all aspects of experience through her own modes of perception, which, at their very base, differ from the society's" (p. 158).

Judy Chicago (1977) states, "I learned that if I wanted my work to be taken seriously, the work should not reveal its having been made by a woman" (p. 36). She was told by an art critic, "You know Judy, you have to decide whether you're going to be a woman or an artist" (p. 37). The message is that one cannot be both a woman and an artist, therefore, in order to be considered an artist, a woman must dissociate her

self from her work, and divide her external and internal perceptions. Therefore, women must become "schizophrenic", and alienate themselves from the deep connection to their lives and work in order to be marginally acceptable in the male-dominated art world. Chicago (1977) writes,

> At that time, there was no acknowledgment in the art community that a woman might have a different point of view than a man, or if difference was acknowledged, that difference meant inferiority . . . . I had come out of a formalist background and had learned how to neutralize my subject matter. In order to be considered a "serious" artist, I had *had* to suppress my femaleness. In fact, making a place as an artist had depended upon my ability to move away from the direct expression of my womanliness (p. 63).

> I saw two clear patterns in the lives of the women artists that we visited. Some women worked in almost total isolation, unknown to or ignored by the art community. Generally, these artists worked with subject matter connected to their home lives or their experiences as women. They tended to work in the house and to be no part of the art world. Another group of women artists, those whose work was more neutralized, . . . were more connected to the art world . . . . The alternatives represented by the women's situation were dismal indeed, and they were alternatives that I had struggled with. Either be oneself as a woman in one's work and live outside the art community or be recognized as an artist at the price of hiding your womanliness (Chicago, p. 99-100).

Many women receive conflicting information in art education about authenticity and truth in art which is dependent upon a wholistic engagement of the self with the objects of perceptual experience, and with the work. Yet, women are repeatedly denigrated and demeaned if the authenticity of their "female" self or the particularities of their perception is overtly evident in the work. The consequences of dividing the sensitivities and sensibilities of the self

often creates a falseness and inauthenticity in the work for which they are subsequently criticized. Leaving the self out of the work often results in a preoccupation with technique.

If color, form, or content is interpreted or defined as revealing a particularly feminine perspective and sensitivity, then the work is devalued. O'Keeffe felt invaded by external interpretations and definitions of her self and work, and her response was a symbolic resolution of the conflict; she isolated and distanced herself physically from others in order to maintain a connection with her work. She describes a desire to share her perceptions with others, and the violation she felt when her work was misinterpreted. O'Keeffe writes,

> A flower is relatively small. Everyone has many associations with a flower -- the idea of flowers. You put out your hand to touch the flower -- lean forward to smell it -- maybe touch it with your lips almost without thinking -- or give it to someone to please them. Still -- in a way -- nobody sees a flower -- really -- it is so small -- we haven't time -- and to see takes time, like to have a friend takes time. If I could paint the flower exactly as I see it no one would see what I see because I would paint it small like the flower is small.
>
> So I said to myself -- I'll paint what I see -- what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it -- I will make even busy New Yorkers take time to see what I see of flowers.
>
> Well -- I made you take time to look at what I saw and when you took time to really notice my flower you hung all your own associations with flowers on my flower and you write about my flower as if I think and see what you think and see of the flower -- and I don't.
>
> I have picked flowers where I found them -- have picked up sea shells and rocks and pieces of wood . . . I have used these things to say what is to me the wideness and wonder of the world as I live in it (O'Keeffe in Witzling, 1991, p. 219).

The experience of rejection in non-aesthetic contexts is intensely debilitating to the concept of self, and the sense of balance and connection that women strive to attain or maintain. Rejection and indifference are also inhibiting to the growth and development of the self as a human being and as an artist. For Anne Truitt (1982) indifference and rejection which are based on preconceived ideas and stereotypes of others are much more serious than just severing connections to self and to others. They also act to sever the artist's connections to the work. Truitt contends,

> Unless we are very careful, we doom each other by holding on to images of one another based on preconceptions that are in turn based on indifference to what is other than ourselves. This indifference can be, in its extreme, a form of murder and seems to me a rather common phenomenon. We claim autonomy for ourselves and forget that in so doing we can fall into the tyranny of defining other people as we would like them to be. By focusing on what we choose to acknowledge in them, we impose an insidious control on them. I notice I have to pay careful attention in order to listen to others with an openness that allows them to be as they are, or as they think themselves to be (12 August 1974, p. 46).
>
> Of all the Ten Commandments, "Thou shalt not murder" always seemed to me the one I would have to worry least about, until I got old enough to see that there are many different kinds of death, not all of them physical. There are murders as subtle as a turned eye. Dante was inspired to install Satan in ice, cold indifference being so common a form of evil (7 January 1975, p. 117).

Thus, preconceived expectations based on social and cultural stereotypes create narrowly defined possibilities for the concept of self. Teaching is considered an acceptable professional role for women, but being an artist is not. Of the women art educators interviewed for the study, only one mentioned a lack of role-models. Rachel is also one of

the few art educators who primarily defined themselves as an artist and, like O'Keeffe, she has studied extensively at a number of different institutions. Rachel said,

> I had sort of decided, I guess, that I was going to work toward an art education degree, simply because I loved to make art and I needed something practical to make a living with, and I didn't know any female artists. I didn't have any mentors, or female artists I knew who made their living as artists, as professional artists. So it was really sort of like this was the only thing I could do that had practical application. Plus the fact that my mother was a teacher. My sister was a . . . teacher.

When women attempt to break out of narrowly defined possibilities, the mechanisms of social and cultural conditioning act to force them back into acceptable and appropriate roles. These actions range from cold indifference to physical attacks, and constitute conditions that are hostile and threatening. The need for acceptance and connection to others is a fundamental requirement for the human being, however, women appear to only gain respect if they confine themselves to externally defined concepts of self. Anne Truitt (1986) writes,

> A definition of me followed by my effort to meet the responsibility of that definition. I have found it necessary to resist these definitions when they are not in accord with what I know to be true of myself or with my purposes. I more and more define myself out of my own experience and find this position strengthening (20 October 1984, p. 204-205).
>
> By keeping on being what we most intimately are, we can continually redefine ourselves so that we become what we have not before been able to be. If we live this way, we surprise ourselves (24 October, 1984, p. 207).

Many women reach professional art education from contexts which are positively supportive of their talents and abilities to find that, not only are they rejected, but their efforts meet with hostile and threatening responses. Chicago (1977) writes,

> I had grown up expecting to be loved for whatever I did. It was a continual shock to me to discover that instead of love and approval, I encountered hostility and rejection . . . . I kept going out into the world with my vulnerability and my need for love and acceptance, only to slowly and painfully realize that I had to change my expectations. Instead of looking to the male world to approve of me and my work, I had to learn to approve of myself and to see myself, not as a child to be approved of by someone "out there," but rather as a creator with something to give to the world (p. 43).

> In the years I was studying to be an artist, I was consistently rejected as a woman and even more violently rejected if my womanhood was reflected in my art. Does anyone really understand what it mans to have to suppress your femaleness in order to be able to express your artistness -- or what it does to you? (in Witzling, 1991, p. 382).

Perhaps very few understand the kind of deep demoralization and anger engendered in women and other marginalized groups when they come to understand that "who" and "how" they are in the world is not acceptable to others. If the perception of self, and consequently the self-concept, is considered inappropriate and of little value, people come to believe that something is inherently or fundamentally "wrong" with them as people.

The narratives of women art educators and artists indicate a deeply interrelated connection between the concept of self and concepts of art. Art and life, for these women, appear to be closely interwoven. An artistic, or aesthetic,

frame of reference structures their relationships with others and also the relationship to their work, and this frame of reference is how the women interpret and understand the world. Many of the women are acutely sensitive to delicate balances between the self and others in the social context and between themselves and their work. They believe art is a way of safely revealing the self, and joining self and other. Therefore, if women's artistic work which overtly reflects the particular perceptual sensitivities or interpretations of women is used as a basis for rejection, then the women perceive a rejection of the self. This dynamic also may account for the feeling by many women artists, art students, and art educators that they are not really very smart, or have little to contribute because their "way of knowing" the world is also called into question.

Identification with successful female role-models is important in establishing expanded possibilities for the concept of self as an artist. Social and cultural stereotypes of appropriate roles for women create preconceived expectations, and constitute barriers to self-efficacy and development as artists. Hostile contexts, rejection, and cold indifference are methods of control which serve to keep women in narrowly defined classifications and limited spheres of influence.

### The Creative Model and the Narratives of Women Art Educators and Artists

The creative model is an extension of the aesthetic model: aesthetic contexts are crucial environments for creative functioning. Creativity is a response to the relationship and social interactions of self and other in the ongoing construction of the self, and parallels constructing

the work of art. Bakhtin's model of the creation of the self and creative action is a dual process which involves a "joining" or merging of self and "other" through an empathetic identification; and a return to the subjectivity of the self to give form and completion to the interaction.

While the aesthetic model is focused on the relationship and responsiveness to the other, the creative model describes the interaction of self and other. Creative absorption is similar to the absorption in aesthetic contemplation, and also results is a lowered salience of self. However, creative absorption is a focus on the task of creating or inventing a material equivalent symbol of the interaction of self and other. Creativity involves risking the loss of self and the comfort and predictability of the familiar.

Non-evaluative feedback on process in a supportive and encouraging context influences the motivation and active agency of the creator. Creativity flourishes in an environment of safety and acceptance, and is a process of risking experimentation and using failure as a method of learning. Expansive concepts of self, flexible perceptual frames of reference and possibilities nourish the creative imagination, and foster self confidence and commitment. Positive concepts of self give creators the courage to risk difference and nonconformity in expressing a unique perspective of the world, and contribute to a sense of self-worth and belief in the self's endeavors.

Expectations of extrinsic evaluations, authoritarian control and laissez-faire indifference inhibit creative action. Pejorative or negative criticism which is based on subjective evaluations rather than illuminating intellectual practices are inimical to creativity and begets anxiety,

shame, paralyzing self-consciousness, and preoccupation with technique. Myths of biological determinism and social alienation establish distorted role-models and unrealistic images of artists.

Artist, Emily Carr (1930) spoke about the life of a creator in the typically gendered terms of the day.

> This is the definition a child once gave it: "I think and then I draw a line around my think." Children grasp these things more quickly than we do. They are more creative . . . . It has not been knocked out of them . . . . By and by he goes to school and they train all the feeling out of him. He is told to draw only what he sees, he is turned into a little camera, to be a mechanical thing, to forget that he has feelings or that he has anything to express; he only knows that he is to copy what is before him. The art part of him dies . . . . We may copy some thing as faithfully as a camera, but unless we bring to our picture something additional -- something creative -- something of ourselves -- our picture does not live (in Witzling, 1991, p. 179).

Historically, academic forms of art education are not concerned with creativity, but with the inculcation of conventional imagistic forms. Thus, for the most part, academic education has been concentrated on "copying" the images of accepted master artists. Both men and women artists have rebelled at such a narrowly proscribed sphere of action.

Carr attempted to become an artist at a time when women faced severe rejection by even friends and family if they did not conform to the narrow parameters of appropriate behavior. She was fired from her teaching job, and alienated from family and friends because of her painting "style". Women are often accused of not being "seriously committed" to their

work, or that the work lacks a certain "quality". Anne Truitt (1982) writes of the struggle to become an artist:

> The essential struggle is private and bears no relation to anyone else's. It is of necessity a solitary and lonely endeavor to explore one's own sensibility, to discover how it works and to implement honestly its manifestations.
>
> The quality of art can only reflect the quality and range of a person's sensitivity, intellect, perception, and experience. If I find an artist homing in on himself or herself, I bring maximum warmth to bear, knowing full well that the process is painful and, lonely as it is, susceptible to encouragement. Companionship helps (18 September 1974, p. 68).

The quality of creative products and the motivation to create are a reflection of the perceptual and cognitive sensitivities of the artist, and positive interactions with the social context. Carr (in Witzling, 1991) speaks poignantly about the commitment and creative absorption of the artist:

> The joy of the artist is in the creating, the making of his picture. When he has gone as far as he understands, pushed it to the limits of his knowledge and experience, then for him that picture is a thing of the past, over and done with . . . . but the struggle, hopes, and desires of the artist are all centered on his [her] next problem: how to make his next picture a little better, profiting by his failures and experiences in the last, determined to carry the next one a little further along, to look higher and to search deeper, to try to get a little nearer to the reality of the thing (in Witzling, 1991, p. 181).

To risk exposing the self to the perceptions of others, to risk a complete connection and self-less absorption with the other of perception, and to risk possible rejection

because of perceived "differences" from others takes a great deal of courage, confidence and belief in the self. Georgia O'Keeffe and many other artists believe the artist must be true to the self or the work will be false. O'Keeffe writes, "to be of value, an invented form must be a statement of truth, not abstract or general truth, but particular truth, sourced in the specific experience of the knower" (cited in Krieger, 1991, p. 77). Rachel tells us,

> As a professional artist, it is scary to face your-self, and to open yourself up; to allow yourself to be creative and to trust whatever comes out of you . . . . It is an activity of the heart and of the mind that brings the two together in a way that very few other activities do . . . . It all begins with self-concept and with self-confidence . . . . I really do believe there's so many positive things about it that I still want very much to be involved in that, involved in teaching art, and learning art . . . . There is never, I mean until the day you close your eyes for the last time, there's no reason to stop creating.

Rachel's ideas about creativity echoes the other women art educator's and artist's connection of art and life, and she speaks of creativity as an ongoing process. Rachel is the oldest of the women art educators interviewed for the study, but she is certainly not aged. She identifies the life-long commitment of Matisse and Louise Nevelson to creative action.

> So here he was, even at the later stages of his life, still creating, still learning, still producing fantastic imagery, never stopping. And that's to me a very, another one of the very positive things. There's never a stopping point where you just stop learning. As long as your brain functions, as long as your hands can hold a pair of scissors . . . . Even Louise Nevelson in her later years had an assistant who actually . . . built the sculptures for her. She told him where to put the pieces.

As Briggs (1990) stated in Chapter III, creativity and life are synonymous for many creators. The connection of art and life is so profound that to stop is to die in some sense. Art is not simply a "way" of life, it is life. Anne Truitt (1986) writes,

> Yesterday afternoon when I woke up from a nap after a morning of work on my sculptures, the thought stepped quietly into my tired mind that I could simply stop making the effort to translate myself into visibility in art.
>
> Like all crucial decisions, this one has already been made by the history of my life. My sculptures live in my mind. I can rebuff them only at some psychic peril too deep for articulation.
>
> Also, I have a sturdy loyalty to my work that owes nothing to any opinion any other person might have of it. I have faith in it, virtual trust (22 June 1984, p. 176).

Truitt speaks of translating herself into visibility through the "other" of her art, and for her it is a process of knowing and understanding her self. This continual process of creating and discovering the identity of the self is exactly that which Bakhtin described. Truitt (1986) says,

> I seem to know with certainty that this life I am living with such absorption is also an exemplification of some kind. As if I were, in this body, an example of a self I do not know and that I may be in the process of developing or discovering (7 June 1984, p. 173).

Like Bakhtin, Rachel has a prosaic view of creativity, and does not subscribe to the myth that creativity is the exclusive domain of only a few gifted individuals.

> I've always believed that we all have creative energy, that every person has creative energy, that some people

> use it negatively, for negative purposes. I think criminals are some of the most creative people in the world, but they just happen to use their creative energy in a very negative destructive way in terms of community and other people as well as themselves.

Elizabeth Catlett is a black woman artist and art educator committed to developing communities which are sensitively responsive and supportive contexts. As a sculptor and printmaker, her imagery is focused on the particular experiences of women. Catlett speaks about the power of creating:

> True art has always come from cultural necessity. Since prehistoric times, since the earliest cave paintings, people have had this compulsive necessity to express themselves through painting, sculpture and engraving . . . . There exists a fundamental need to create, to form an aesthetic something from raw materials. When this creative urge is denied fulfillment, repression and frustration occur.
>
> We black people know from experience of the material and spiritual deprivation existing in our communities of our and other ghettos. And we know of the resultant emotional and mental conflicts frequently leading to wasted lives . . . .
>
> A work of art may be spiritually, intellectually, or emotionally rewarding . . . . It does not even need to be public. It may be quite intimate, quite personal.... Art can tell us what we do not see, sometimes what we do not want to see, what we may not realize about life, about sensitivity and crassness (in Witzling, 1990 p. 341).

For Catlett too, the connection of art and life is very profound. She speaks of being an artist as a way of life:

> Sculpture for me is a way of life. I must make time almost daily for modeling or carving or drawing out an ideal. To express my ideas creatively through this three-dimensional form is a necessity. I learn all I can about technique. I continually search for new tools

> with which to work more effectively. I seek new experience. I learn from many people (in Witzling, 1991, p. 343).

All of the women art educators and artists in the study speak of a constant need and desire to learn, and each of them has spent a lot of time reading, looking at art, and taking classes, searching for someone who will teach them to be an artist or affirm them as an artist. Rachel describes a women artist's mentor program which was focused on expanding creative possibilities, and affirming the self by exploring one's self-concept as an artist. It was through this program that Rachel first began to define herself as an artist:

> That was the first time that I said to myself out loud, I am an artist!. I'm no longer a student. I'm no longer just an art teacher. Not that that was a limiting thing, but it was like it was encompassing the artist in me that gave birth to the art teacher in me . . . . We talked a lot about experiences that we'd had, like the first time a teacher said something to you about a drawing that you did, whether it was in kindergarten, or first grade, or your parent, or the first memory that we had as children where someone said something to you about your art work . . . . I seemed to remember staying within the lines. Everybody saying, . . . the point when you were doing anything artistically was to follow the instructions, not to be creative. So I don't remember having anybody, until I went to college, . . . . talking about creativity. It was all sort of skill-building, or staying within, you know, following instructions . . . . And, at some point . . . in art education . . . we talked a lot about creativity, and how important to art education it was in [terms of] human development.

It may be possible to assume that conformity, "staying within the lines", rather than creativity is an aspect of education at many levels. When Rachel speaks of talking about creativity, it is in the context of art "teacher"

education, and not in her extensive studio education. "Staying within the lines" also implies staying within acceptable social and cultural definitions of the self which has been so problematic for women to be able to define themselves as artists. Anne Truitt (1982) writes of the conflict about conceiving of herself as an artist:

> As long as I stayed within my own definition of myself, I could control what I admitted into that definition. By insisting that I was "just me" I held myself aloof. Let others claim to be artists, I said to myself, holding my life separate and unique, beyond all definition but my own . . . .
>
> The open being: I am an artist. Even to write it makes me feel deeply uneasy. I am, I feel, not good enough to be an artist. And this leads me to wonder whether my distaste for the inflated social definition of the artist is not an inverse reflection of secret pride. Have I haughtily rejected the inflation on the outside while entertaining it on the inside? In my passion for learning how to make true for others what I feel to be true for myself (and I cannot remember, except very, very early on, ever not having had this passion), I think I may have fallen into idolatry of those who are able to communicate this way. Artists. So to think myself an artist was self-idolatry.
>
> In a clear wind of the company of artists this summer, I am gently disarmed. We are artists because we are ourselves (6 August 1974, p. 44).

The first step in becoming an artist is to define the self as an artist, and to have the confidence to act as an artist which is something that is easier to destroy than to teach. Krieger (1991) writes about O'Keeffe that artistic creation "emphasizes the particularity of individual vision and . . . views self and work as one. Central is the task of 'making the unknown known' through the creation of form" (p. 71); or making the self known through creative activities. In the struggle to come to know and understand the self and

others, and to create forms which will express that interaction, it is essential that creators encounter supportive and encouraging contexts.

Beatrice said, "you take a risk when you step beyond the boundaries and make works of art and look at yourself but, it is not a risk in the sense that you are going to get hurt". Creating oneself and constructing one's concept of self is a social endeavor, and if the social and cultural context validates and authenticates the self, then, new possibilities for thought and action are liberated. However, creative thought and action is dependent on feedback from the social context.

### Non-Creative Contexts, Pedagogical Practices, and Conditions in the Narratives of Women Art Educators and Artists

Almost all of the women art educators and artists describe non-creative contexts and pedagogical practices as those which engender deep feelings of doubt, anxiety, fear and pain associated with art making. Rather than building confidence which is necessary for creative risk-taking and successful artistic self development, the women art educators describe disturbing situations. Even though the interview "question" asked about both positive and negative experiences the narratives are overwhelmingly oriented to descriptions of abusive contexts and pedagogical practices.

There is an underlying message of sorrow and grief in many of these narratives, and some of the women appear to base their assumptions of worthlessness as artists on what they have been told as students. Several of the women later remarked on the catharsis they experienced in being able to examine and talk about their experiences in art education.

Unfortunately, and for too many, this was the first time they had openly discussed these kinds of experiences.

Catherine is an art educator who has left the profession *altogether*, and is currently completing a doctoral program in another field. She was interviewed in her office which seemed to illustrate her profound alienation from art. Her narratives are filled with examples of "semiotic totalizing", which is the use of words like "never", "always", and "everybody" (Bakhtin in Morson and Emerson, 1990, p. 187). She compares the contexts in the new field with remembered perceptions of separation and alienation in art education.

> I think people in the school . . . are more accepting of people. I'm not sure what it is, but everybody seems nicer. They seem to be more open-minded, and excited about different ideas, and not wanting to constrain everybody in a certain mold. There's none of that "you will think my way or no other way". The students themselves are so much more friendly.
>
> In the art department I went to, I didn't have any close friends, and I don't know if it was just because I didn't feel comfortable about my work and didn't want to associate with any of those people . . . . I never went back to that school that I graduated from. I never wanted to see those people again. I just have no desire. I have no connection at all.
>
> You know, I always thought I was talented, but evidently I wasn't. I just don't have time for art any more, I wish I did. I think at some point, maybe later in my life I will go back, not in the academic setting, but I will go back and take some painting classes and some drawing classes someday.

Catherine throws away all communications received from the school. Her doubt and insecurity about her work appear to be associated with the people in the institution, and her lack of connection to them. Like many of the other women she

says, "I was not particularly a verbal person, and that was a way of expressing my feelings or emotions in the art . . . . I find it difficult in class to say anything". Catherine tells of a typical studio "critique":

> The way they did their criticisms was that everybody was kind of pulled in and everybody . . . we went through everybody's work and everybody watched while they were criticizing everybody else. So it was a group effort. I guess you were going to learn something by going through this critique, looking at everybody else's work. You would have people who would come up and work with you individually too, but most of our critiques were group things.

Group critiques can be very illuminating and beneficial learning experiences, but only if handled with sensitivity and understanding. Pejorative or negative criticism is not intellectually defensible, and as critiques often occur as public demonstrations of artistic expertise and authority, the emotional damage to artists can be extensive to because of the acute sensitivity which is an integral part of aesthetic and creative development. Catherine describes the way in which women often react to these hurtful encounters:

> I had it out with one professor simply because he did not like the subject matter that I chose, and, he was the chairman of the department. He wanted you to choose something abstract to do, and I chose something that was not abstract. It was a kind of story telling thing . . . . [He] kept telling me I was too much into story telling, and that I needed to be more design oriented, that the purpose of art was not to tell a story. I was trying to make a real social statement with my work . . . . He didn't like that at all, and just told me I was wrong and I needed to change what I was doing . . . . I remember getting real upset, crying, and I went to see him in his office. He wrote me a real nasty letter, about a two-page letter, about how I shouldn't cry and all this junk, but I thought he was just being unmerciful and insensitive . . . . He just didn't like my work and there was nothing I could

> do to change his mind. I just more or less had to get through the course . . . . I don't see how if you have been through a criticism like that, how you're supposed to go back to that work and work on it.
>
> I don't remember anybody ever being supportive of my work or telling me how to improve it. It was more or less, we're going to tear this up . . . . You would think in looking at a painting, you could find one or two things that are right with it before you start tearing it apart.

Supportive and encouraging contexts are essential to the creative artist, and without at least one person to provide some kind of affirmation, creativity is doomed. It is only in these contexts that the self is able to risk the exploration of new territory, and the total investment of the self in the work. Emily Carr wrote,

> We artists need the people at our back, not to throw cold water over us or to starve us with their cold, clammy silence, but to give us their sympathy and support. I do not mean money support, I meal moral support, whether the artists are doing it in the old way or in the new way, it does not matter, so long as it is in the big way with . . . feel and spirit (in Witzling, 1991, p. 181).

Pedagogical practices which are unresponsive and discouraging limit the range of creative possibilities, and create conditions that are ethically untenable regarding acceptable social actions. The consequences of evaluative judgments of worth have far reaching implications in the lives of those who are judged. Catherine continues by describing a positive reaction to a part of one of her paintings:

> I remember one professor who told me he only liked a part of this painting. It was huge, and he only

> liked this one little area. I cut that one little area out and saved it, and threw the rest of the canvas away.

Almost all of the women art educators and artists tell of hiding or destroying their work as a result of pedagogical "critiques". Chicago (1977) states that she "abandoned the paintings that my graduate advisers disliked so intensely, leaving them in a garage to be destroyed" (p. 35). Catherine says of her work, "I have it under beds and places like that..., and some of them I threw away". If the self and the work are so closely interwoven, the abandonment and destruction of the work is a symbolic self-rejection which creates feelings of grief and loss. Chicago (1977) describes showing the imagery of women artists to women students:

> Women cried and sobbed . . . exclaiming that they had made images like those, that they had been ashamed of them, that their male teachers had sneered at them, that they had thrown them away. This reaction was often repeated whenever the slides were shown and strengthened my belief that my struggle had indeed been a personification of the struggle of many other women artists (p. 144).

Chicago (1977) states, "women have spent much of our time hiding who we are, because we have been made to feel ashamed" (p. 114). Thus, women often become very private persons who hide behind the masks and facades that the culture and social groups impose upon them. Chicago writes,

> As long as I was inside of my studio working, I could see myself as a "person" . . . . As I did this, I came more in contact with myself and my needs. But, as I became more able to express those needs in my life and in my work, I began to feel more and more alienated from the society. I might be a "person" inside my loft, but if I walked half a block away from my studio, some man

> would make a pass at me . . . . I couldn't go [anywhere] without encountering the most distorted female characters, women who didn't bear any resemblance to this "person" I felt myself to be. Everywhere I went I had to endure the same kind of distorted attitudes toward women . . . . I had come to realize that when I showed a male artist or curator my work, his perceptions were filtered through his attitudes toward women. So by 1968, I had ceased showing my work to many people, had become particular about where and under what circumstances I would show, and was living in virtual isolation (p. 50-51).

Most of the women interviewed for the study exhibited a similar hesitancy to show their work, and feared exposing themselves to possible misinterpretations. O'Keeffe wrote to Anita Pollitzer,

> I always have a curious sort of feeling about some of my things -- I hate to show them -- I am perfectly inconsistent about it -- I am afraid people wont [sic] understand and -- I hope they wont - and I am afraid they will . . . . Have put everything I have ever done away and don't expect to get any of it out ever again -- or for a long time anyway. I feel disgusted and am glad I'm disgusted (in Giboire, p. 46).

Both Barron (1972) and Whitesel (1977) report the extreme reluctance of women to show their work. It may be that they are afraid of potentially hostile reactions based on past experiences. If the creator identifies the work as a part of the self, then pejorative or demeaning critical reactions are interpreted as pertaining to the worth of the self. Anne Truitt (1982) writes, "when my sculptures are damaged, there is always an inescapable feeling that I am damaged. Art is always an extension of the self - how else could artists pour their power into it?" (29 October 1975, p. 92).

Pedagogical practices which use a student's work as an exemplary models, institutes divisions between students, and establishes an intensely competitive environment. This practice serves to constitute a subtle, but powerful hierarchy among the students themselves on the basis of the qualities of good and bad. Chicago attempted to separate herself from other women and identify with the men in order to find acceptance for herself and her work. This action alienates and separates women from others. Chicago (1977) tells us,

> I firmly believed that if my difference from men were exposed, I would be rejected, just as I had been in school. It was only being different from women and like men that I seemed to stand a chance of succeeding as an artist. There was beginning to be a lot of rhetoric in the art work then to the effect that sex had little to do with art, and if you were good, you could make it (p. 41).

As Truitt (1982) discussed above, and as has been pointed out in Chapters II and III, quality is often determined by the expansiveness of perceptual and experiential sensitivities. Qualitative judgments are themselves subject to criteria of "taste" and perceptual openness. It is at best simplistic, and purposefully misleading to suggest that quality alone determines the success or failure of an artist. This kind of rhetoric tends to obscure the very art-institutional mechanisms that influence success.

In some art educational contexts, men are separated from women, women from other women, and good students from the less capable on the basis of "quality". Student work is publicly evaluated within a narrow range of limited intellectual perspicacity, as either acceptable, worthy of praise, or lacking merit. Praise can also be adversive if it

engenders complacency and repetitiousness which arrests the progression of creative vision. However, the student whose work is found wanting is humiliatingly disgraced, shamed, and ridiculed in front of peers and teachers. Consequently, students who are judged as "talented" often avoid weaker students as if they are also shamed and embarrassed by association, or perhaps, through the fear of similar authoritative pronouncements. Thus, the weaker students are alienated, and reduced to virtual invisibility. Catherine's following narrative relates a sense of invisibility:

> You know how certain people were sort of held up for their work. These are the models and all that. I was pretty much not really held up or just ignored. Well, I guess back then I didn't really understand, or I would have tried to do more of my work like they wanted it . . . . I don't see what difference it makes what subjects you choose.
>
> I don't ever remember those attitudes in other classes . . . . people don't come at you emotionally like they do with this. When I originally started, I thought I probably would get an MFA. I don't know. It's hard to evaluate. Could I have been a good artist or were these people trying to tell me something here? It's very very destructive.

Elaine is another art educator who was interviewed for the study. She too, is currently completing a doctoral program in art education, teaches art, and is a single parent. Elaine similarly describes a studio course and critique in which she was misled by the instructor, and which led to a humiliating disappointment. Elaine stated,

> The most I learned was in art [teacher] education. I learned nothing is studio, it's embarrassing, it's trivial. [The instructors] said, "this is ridiculous, you can't paint", and that kind of stuff. Would yell at you if you didn't hold the paintbrush way at the end.

> [He] made me cry in class, and I thought, I'll never take another painting course and that was what I loved.
>
> And then in graduate school, I loved [the professor's] class, not necessarily because of him, I loved some of what he said. I think he's good. He's able to be gentle in a classroom and guide you, but he tickled me and I came a long way in that class . . . . I had to go in and take that as my first class. The progress is wonderful that I see with my own work. Granted, I'm a long ways off, and I have enough sense to know that. You know by any means, I've got a lot of work to do, but the possibilities are there, and I know that. He would sit there and say "you need to do an MFA. Come on, go for it!" Encourage me you know, and I thought, this guy's good. Maybe he sees the progress too. I felt really good about what I was learning. I worked and loved it, just adored it, and it was killing me financially.
>
> Then at the review, when he looked at your work, he let it all out. He said, "This is undergraduate work, it's nothing". You know after he had done all that, he cut it. There were some people in that class that I was doing much better than, and he said nicer stuff to them. He said, "You need to be here full time. You don't need to be working and doing all that other stuff you're doing. You need to be here full time and concentrate on this." And, I thought, wait a minute, he thinks there's enough there that I should be here full time doing this. That's the only way I could take it to save my own ego, but yet, at the same time he's cutting me saying this is undergraduate work.

Elaine characterizes shame as, "you know when your cheeks are on fire", and continues by describing her feelings about showing her work in critiques. Patterns of semiotic totalizing appear in this narrative which indicates the degree of disturbance she felt about the experience, and also reveals a consensus of the other student's feelings. Artist's studios are usually very private places where the artist can risk exposing the self as has been observed in Chicago's description above, and the work is seen at the artist's discretion. Elaine said,

> We all stand around in everybody's studio and everybody's about to die telling about their own work. These people are so good and they're saying, "Oh God I'm so embarrassed to have to do this. We shouldn't have to". And, of course not. Why should you have to stand there and have your peers look at all your stuff if you don't want to show it? . . . . There's no way I'm going to stand up there with what little bit I've got and let everybody crucify me. I'm not doing it. I don't deserve it. I'm not doing it to myself.

As destructive to creativity as these narratives of pedagogical practices and adverse conditions illustrate, Rachel's story is the most frightening; frightening because it is also very typical. Rachel describes a graduate studio class in one of the universities she attended after she began to define herself as an artist. The experience she narrates is an absolutely reprehensible abuse of authority.

> I felt extreme sexism from the male instructors. Extreme need for power and control. Extreme need to tell me that I was not an artist, that I was only a student. How dare I even think of calling myself an artist. There were overt and unbelievable incidents in a graduate drawing class where a female, who was slightly older that I was, was made to sit on her hands and put tape on her mouth which she allowed, I'm sorry to say. And, the only protest I felt that I had was just to walk out of the class. So, I mean, not only were things happening that were totally inappropriate, they were such disturbing things in terms of the sexism happening in the . . . late 1980's in an institution of higher learning. I really lost total interest in finishing my degree. I didn't want a degree from that institution if that was the kind of games they played. I felt very bad, not only for myself in the disappointment that I was experiencing, in realizing that my dream wasn't going to happen, or at least not the way I had thought it would happen.

Compared to this kind of treatment, cold indifference seems almost benign. A rather ludicrous critical factor in

this kind of abusive situation is that women must "pay" for this as "instruction", but the price is much higher than just dollars. Rachel continued,

> If you lose your self-confidence, you cannot do a performance with any energy or whatever . . . . A graduate painting instructor said to me, "Well, are you ready to be born again?" I had gone to him after like maybe 3 or 4 weeks and just was feeling such frustration because I was getting nowhere. I knew what was happening. I knew that the confidence was being destroyed and I didn't know why. I didn't know. I thought at the time that he was just inept, that he just really didn't know how to teach this class . . . . At one point, he had several people in the class in tears, and then went and bragged . . . that he had caused a catharsis. Well! I don't know if it was a catharsis or not, but it was certainly very unpleasant, . . . we didn't learn anything positive from it. They were tears of frustration. They were not tears of a breakthrough of any kind.

Psychological reactions to perceived hostility are either accompanied by shame and humiliation or intense anger at the unfairness of the situation. Neither of these reactions affords insightful understanding or positive strategies for learning. Tears indicate a sign of weakness for men, but for women they are reflective of frustrating anger or deep hurt, however, in either case, they represent a resolution of pain. If anger is internalized and directed against the self, then it may develop into a generalized depression. Rachel contrasts her experiences of less effective critiques and those which are liberating and motivating. However, there is a significant difference if the effect of the less effective critique. Rachel explains,

> I was taking a lot of classes in drawing with [the professor], and [another professor] was my other major professor. He was very challenging, but had a very different style of critiquing. It was easy for me to

> learn just from the contrast of their styles about what is the better way to critique a student's work. [The professor] would say things like "Well, that looks timid. Why did you do this this way?" And, it was always like a sort of negative approach which in the end, made me angry, and then I would stew over it for two or three days, then do a drawing to prove to him that I could do something that was not timid. So, in the end it always had a positive effect . . . . Underneath it, I knew that [he] cared about me. I knew he cared about all of his students, and I knew that his purpose was to get you to do better work.
>
> But, [the other professor] would take a drawing that I had done and he'd sit down and really critique it piece by piece, and say, "Let's look at this part of the drawing. This part of the drawing works, this doesn't work. Why don't you try doing some brush drawings? Why don't you try...? So, . . . I always left his critiquing sessions with a real desire to go and do 15 more drawings. It was like there was no wasted energy.

Shaming experiences destroy the self-confidence necessary for creative action, and subsequently affect the concept of self in similarly destructive ways. Identification with the creative work is an extension of the self, and actions, attitudes, or behaviors which are directed toward the work is perceived as directed to the self. Creative myths of the superhuman ability of the true artist to overcome profound alienation and social opprobrium constitute a very effective lie. Anne Truitt (1986) writes that the great art critic,

> Clement Greenberg once remarked that most artists of great achievement have had "a friend", someone who consistently kept the artist company, bearing in hand the gift of faith, along with other psychological, physical, and financial sustenance. I have not had a friend like that. Instead, I have tried to form such an ally within myself. This effort, may have in an ancillary way undermined my effectiveness, particularly as it had to be combined with the effort I have had to make to meet other responsibilities.

> Art is jealous. For its ultimate realization, it demands all. I have given it all while I was working -- in that I have not failed -- but I did not choose art alone . . . . I have had to improvise support for myself . . . . Insecurity is not good for people. Aesop was right in his fable: the Sun and the Wind decide to see which of them is strong enough to make a walking man drop his cloak; the Wind blows -- the man draws it closer; the Sun shines -- he lets it fall and stands free in the warmth. Security leads to freedom, and freedom is one of the conditions of growth (28 October 1984, p. 207-208).

Myths of biological determinism permeate the narratives of the women art educators and artists, and every single one of them has remembered a remark by a male faculty member which subtlety reminds them of there proper place in the world. Sometimes this takes the form of a joke, and other times it is delivered with viciousness. Nora says, "I had a professor in graduate school tell me, he said, "For all your being bright and all of that, you're never going to do anything. You're going to get married and have children." . . . God! Maybe I'll send him a copy of my diploma when I get my doctorate! . . . . He really respected my intelligence, but at the same time thought it would come to naught. "It's a shame, you're so bright," he said . . . .By implication, the waste was that I would never do anything with it. So, therefore, it was being wasted on me".

Nora's response is an example of negative motivation which should never be an impetus for action, and indicates a deep wound to the self-identity. Nora is certainly not pursuing a doctorate to show this person, but she desires some sort of validation from some of those who have wounded her. The myth of biological determinism is wide-spread, and indicates a fundamental perception of women as merely procreators, not creators.

The narratives of women art educators and artist appear to parallel the creative model, and indicate, as far as women are concerned, there are far more non-creative contexts than creative ones. These narratives may give some insight into the kinds of deep demoralization that all marginalized groups experience. They are, however, not examples of any form of responsible educational practice, and reveal deeply disturbing contexts with which women artists and art educators must often contend. Often, women art educators must endure a dual dilemma as they are condemned for being women artists and for their interest in teaching. The most common cliche used to label and categorize these women is, "Those who can't, teach".

Creative women talk of building community and being responsive and connected to others through supportive and encouraging contexts which are liberating and empowering. Art educational institutions and the people who represent them, as well as the groups within society and the culture who either expouse such practices or ignore the consequences of them, are socially irresponsible and morally and ethically questionable. However, these kinds of practices appear to be very effective in establishing dominance and eliminating the perceptions and expression of those who might challenge these values.

## The Expressive Model and the Narratives of Women Art Educators and Artists

It is interesting to compare Martin Buber's quote on page 85 of the expressive model with a definition of education. Buber said, "to produce is to draw forth, to invent is to find, to shape is to discover. In bodying forth I disclose". The best definition of education is to "draw

forth" and to assist, support, and expand student's efforts to disclose by encouraging them to body forth with their whole selves. The primary contents of perception is the expressions of others. Expressive capabilities are expanded in aesthetic and creative contexts, pedagogical practices, and conditions which facilitate their development.

Languages are acquired, not inherent in the development of the human being and the artist, and the acquisition of language is an extensive learning process. If expression is limited to narrowly defined parameters, then creative possibilities are eliminated, and some are effectively silenced. When expression is silenced, then the self cannot know and organize experience. Bakhtin, Langer and others believe the phenomenon of consciousness arises from the creation of symbolic equivalents as a means of expressing experience. Without expression, experience cannot be known.

Creative production is a means of knowing and understanding the world, and as Anne Truitt has said, it is a means of "translating myself into visibility". Aesthetics, creativity, and expression in a work or text is the record of a merging or joining of self and other. It is an *active inquiry* which seeks the meaning of existence through the process of creating and articulating being. The creation and expressions of a self is, therefore, a unique response to the thoughts, feelings, attitudes, actions, and expectations of other selves in the world. However, expressions are "shaped by the anticipation of a response" as Bakhtin has said in Chapter III (in Morson and Emerson, 1990, p. 137).

The concept of self arises, is defined, and mediated by language, and the concept of art undergoes a similar process. These concepts are historically related to all that has ever

been said or thought about the phenomenon of art and self. Art is powerful because its meanings can extend into broader contexts, and disclose a plurality of perceptions and interpretations. Therefore, control of the forms of expression acts as a powerful means of controlling the ways in which the world is known and understood. And, education is one of the major institutions of social reproduction according to the ideologies of dominant groups.

Enforced conformity to the perceptions, expressions, and interpretations of dominant groups in education acts as an institutional Cerberus, and is an effective means of controlling the forms of knowledge about self and world. Alternate perceptions and expressions are suppressed. The forms of oppression which limit the forms of expression in the context of college and university education are subtle mechanisms designed to cut to the heart of the concept of self. Preconceived ideas about others are not based on aesthetic perception, but on stereotypes and superficial categorizations. Stereotypes reveal the fundamental ways in which people and groups are valued in the culture.

Nora speaks of the language of art as one that was "compelling" to her, and she closely identified with the materials and processes of art. Nora said,

> Very early on, I somehow knew art was a way to articulate one's self into the world. It was a language that I was compelled by and compelled to use. It was a way that I could speak myself into the world, and somehow be acceptable, or at least, more acceptable. Because I was weird, and you know how artists are (laughs). So, it was a kind of way to be and to speak myself into the world. And also, art compelled me because it spoke about different people, in different places, in different times. I was very interested in the confluence of the social and the artistic.

> It [art] is about articulating those kinds of feelings, experiences which seems to me about being fully alive. It's hard again, the English language seems so inadequate . . . maybe like a dance at better or painted or make a sculpture that would say more about it than these words. I feel confined, and feel like somehow I'm not saying all that I need to say . . . .
>
> One forms a community, and I am one of a number of communities. Yes, I have a separateness and separate responsibilities and actions and so on, but it is a community . . . . For me, art work done only alone, while rich, I found that work done in community, in collaboration, potentiated the sense of creativity and joy, and caring that went in to it.

The concept of community and art as a social process permeates the narratives of many of the women art educators and artists. Elizabeth Catlett also saw art as an "agent for social change" (Witzling, 1991, p. 339); and as a means of communicating the perceptions and personal meanings of a diverse population. Catlett's concept of art is that it is:

> An expression of the historic conditions of people and should be a part of humanity's cultural wealth. We cannot afford to waste our artistic lives on petty aspirations which, even if reached, offer us no more that a very limited frame and thirty silver coins.
>
> Are we here to communicate? are we here for cultural interchange? Then let us not be narrow. Let us not be small and selfish. Let us aspire to be as great in our communication as were the forefathers of our people, whose struggles made our being here possible (in Witzling, 1991, p. 343).

Catlett struggles to find a way of speaking through her art in ways that others can understand, and she is committed to teaching others to read and make meaning from all forms that art might take. Through her art she is able to reflect on the self, she continually asks herself the following:

> The big question for me as a black woman is how do I serve my people? What is my role? What form do I use, what content, what are my priorities? . . . . [Art] does not need revolution as its subject in order to be revolutionary . . . . Art will not create social change, but it can provoke thought and prepare us for change . . . . We are all different and these differences between us should be respected and used as a way of enriching our lives. I only hope to stimulate your thinking and give you some insight as to the personal fulfillment that may be achieved through contributing to the betterment of other people's lives (in Witzling, 1991 p. 341-342).

These sentiments are certainly different from the myth of the artist who is at once a social outcast and "against" society. Nora, Anne Truitt, and Elizabeth Catlett envision art as a way of building understanding between people, and as a method of bringing people together to create communities. They appear to be committed to the idea that communication begets community. Nora believes,

> Knowledge is power, knowledge is liberation. I think inherent in what we're saying about art, what is important about what we do . . . in art is this notion of empowerment and liberation. It is an opportunity and an environment in which we can begin the reflective process of constructing self, making some connection to the world, making sense of those connections to the world in a particular voice . . . . This is the whole point of seeing [art] . . . in my mind as collaborative, is that it offers us a mutual opportunity to reflect in ways that we most often don't . . . so that it is mutually enriching.

For Nora, "mutually enriching" is similar to Whitbeck's (1984) "mutual realization" in the analogous relationship. It is an understanding that we are all deeply interrelated to each other, and a method of articulating those connections. She speaks of art as a way of empowering people by giving them a "voice". Chicago (1977) uses expression as a means to

"give voice to my own feelings of 'moving through' and 'out into' an unfamiliar world, trying to gain control over by life, trying to expand my capacities" (p. 44).

Anne Truitt (1982) speaks of the effort to articulate oneself into the world. She writes,

> The Greek poets saw and felt, and then wrote. They learned from suffering, and the way they learned was to make the effort to articulate their personal experience into forms that transcended it. They combined examined experience with the discipline of art to bring forth a statement forever useful to their fellow human beings. It was their solution to the problem of universal pain that struck me: not the direct alleviation, which I was pursuing so hotly in my study of psychology, but a way that beckoned people toward aspiration (20 September 1975, p. 70).

Truitt's narrative speaks to the way that one can use art to know and understand self and world. She feels expression is fundamental to life, and especially to the life of an artist. For Truitt (1982), her art is her spiritual home, and she writes,

> In making my work, I make what comforts me and is home for me . . . . Although my intellectual reason for abandoning writing for sculpture in 1948 was that I found myself uninterested in the sequence of events in time . . . . Artists have no choice but to express their lives. They have only, and that not always, a choice of process. This process does not change the essential content of their work in art, which *can* only be their life. But in my own case the fact that I have to use my whole body in making my work seems to disperse my intensity in a way that suits me (31 July 1974, p. 43).

Artist, Irene Rice Pereira, like Chicago, is an abstract artist, and was a prolific writer, an act for which she was severely criticized. However, Pereira felt writing was an

expressive method which informed her paintings. For her the forming and creation of symbolic equivalents for experience was a transformative process. Her thought is complex and deeply philosophical, and her writings resonate with Bakhtin's thought on multiple levels. Pereira tells us,

> The symbol is the reality representing the whole content of the substance of experience; and has within it the amount of energy to form the structure of space. The symbol is the mind's method for revealing the quality and quantity of illuminative power available for translating that portion of substance which has the power of becoming known to consciousness, and for transforming the remainder of the content into a new symbol.
>
> An idea is "nothing" unless it can be objectified and given a structure of space in space. If the idea cannot be externalized, it remains as an abstraction of something assumed to exist and can only be acted upon or speculated upon. It will never have reality, since it never had existence . . . .
>
> The symbolic reference expresses the whole content of the substance of energy. In this way, a space of contemplation is formed between the thought and what can be known about the thought. The participant, or the personification of the thought, is one's self as the mediator between the "unknown" and what can be known (in Witzling, 1991, p. 263).

Thus, for Pereira, expression in a language of symbolic representation is a message from the self, and the self has reality only through the forms of expression. She believed that expression was at the heart of creative freedom. The creation of symbolic equivalents was a mysterious process for her, and her words are similar to the ways that Anne Truitt has written about her own work. Pereira Writes,

> All I can say is that for the most part one's work is a mysterious process. Its conscious reality may

> remain a secret for a long time; maybe forever. Every step is a real experience -- the greatest joy -- the profoundest anguish and sorrow. It is a lonely road, sometimes quite desolate. One must possess courage and strength to fulfill those inner experiences so they become living realities with a life of their own. Sometimes it is all darkness; one does not know where the last step ends and the new one begins. Follow irrespective of the dangers encountered. The secret -- the key -- the treasure lies hidden in the darkness of creation (in Witzling, 1991, p. 258).

She speaks of the possibility of a conscious reality of the work's remaining a secret as its subtle message may never be understood. The struggle to articulate reality of the self into any language is difficult, and often lonely when others do not understand the meaning. This difficulty is exacerbated by the narrow range of permissible forms and content.

### Non-Expressive Contexts, Pedagogical Practices, and Conditions in the Narratives of Women Art Educators and Artists

If expression is a response to the world, and is contingent upon a perceived reception of the work, then, women have a doubly difficult struggle. Judy Chicago (1977) speaks of the ways in which women have attempted to hide the content of their work which might either be misunderstood, misinterpreted, or ignored. Chicago writes,

> Although many women in the arts have struggled to give voice to their experiences as women, their forms, like mine, have been so transposed (into the language of sophisticated artmaking) that the content could be ignored by a culture that doesn't understand or accept the simplest facts of women's lives, much less subtle and transformed imagery (p. 129).

> It is hard to express the way I felt when I saw the work of so many women artists who had tried, as I had, to deal with their condition as women. Behind the facade of formalized art concerns, these artists had searched out a way to assert their identity through an abstract form language (p. 144).

As Giddens has remarked, the forms of language can be used to reveal as well as conceal the contents of expression. This is simply another instance of the manners in which women learn to hide the self behind a prevailing world view. Chicago (1977) contends, "in order to try to convey the multiple aspects of my own . . . self as I experienced it . . . . working within a male-oriented form language, . . . inherently limited the degree to which all this information could be seen" (p. 56). This limitation also makes the work less intelligible to comprehension and gives it a feeling of inauthenticity. Conformity to an "allowable form language" often renders the self invisible. Chicago writes,

> Studying women's art and literature made it clear that most female creators had *not* had a mode of expression that was essentially different from men's. Rather, they, as I, had embedded a different *content*, in the prevailing aesthetic mode of their time, and in so doing, had rendered their point of view invisible to mainstream culture. Only in the twentieth century was there any attempt to express the idea that the *form of art itself* would have to be different if it was to communicate a female point of view (p. 175).

If expression is the ability to make the realities of the self available to perception in order to know the self, and for others to know the self, then efforts to conceal the self results in an imperceptible self-image. Chicago (1977) "found that when women who are educated begin to express their feelings as women, emotion and intellect merge to make a greater expressiveness" (p. 121). She writes,

> Feminist art historian Arlene Raven identified the problem when she said: "When a woman artist positively identifies herself to us through her work, she commits a courageous and daring act of self-exposure, because she expressed herself outside of -- and without the support of -- a social, economic, and cultural base. She has participated in the mainstream of the culture, and the culture does not operate from her perspectives. Her contribution has neither spoken to nor been understood by that system, and the content of her art has been by-passed by interpretations which could not reveal it . . . . Thus, a woman's saying *I am*, I know myself, I understand on the basis of reality how I can act in the world, and I feel a fundamental optimism -- a grasp on my survival as a model for human survival -- is saying something which challenges the existing and prevailing world view" (p. 145).

The creation of forms or symbols for expression is the only perceptually visible evidence of the self. However, formalist art educational methods appear to limit the range of expression that is available both to consciousness and to perception. It is a revolutionary act to choose to speak the truth of ones own being. Chicago (1977) writes,

> My investigation of women's art led me to the conclusion that much of the work of women (and, in my estimation, the best and most revolutionary work) possesses a world view, a set of values, and a perception of reality that differs fundamentally from the dominant perspective of our culture (p. 158-159).

Many women come to resent what they have been taught in schools and seek strategies to counteract or countermand the views they feel have been forced upon them. O'Keeffe writes of the necessity to "unlearn" what she had been taught, and to learn to speak with her own voice:

> It was in the fall of 1915 that I first had the idea that what I had been taught was of little value to me except for the use of my materials as a language --

> charcoal, pencil, pen and ink, watercolor, pastel, and oil. I had become fluent with them when I was so young that they were simply another language that I handled easily. But what to say with them? I had been taught to work like others and after careful thinking I decided that I wasn't going to spend my life doing what had already been done.
>
> I hung on the wall the work I had been doing for several months. Then I sat down and looked at it. I could see how each painting or drawing had been done according to one teacher or another, and I said to myself, "I have things in my head that are not like what anyone has taught me -- shapes and ideas so near to me -- so natural to my way of being and thinking that it hasn't occurred to me to put them down." I decided to start anew -- to strip away what I had been taught -- to accept as true my own thinking. This was one of the best times of my life. There was no one around to look at what I was doing -- no one interested -- no one to say anything about it one way or another. I was alone and singularly free, working into my own, unknown -- no one to satisfy but myself (in Witzling, 1991, p. 217).

The language of images is one that many men and women choose, partially, because they find it difficult to express themselves in words. Many of the women in this study also express a difficulty with verbal forms of expression. Therefore, if the range of expression is limited only to the form and content "acceptable" to authoritative judges, then essentially and effectively, the expression, and realization, of these people is stopped and silenced.

The tactics employed to silence the expression of various groups range from physical violence to attacks on the concept of self. This is a subtle form of violence which is accepted, legal, and far more deadly because it kills the spirit. Authorities sometimes feel that they must give an evaluative pronouncement for all art they observe. Anne Truitt (1982) calls it "rudeness":

> Real rudeness pokes out in front of a person like a cowcatcher. Its impact is brutal. Three people who visited my studio recently took for granted that their own artistic context was the only one possible. This assumption was so natural to them that it never for a second rippled with a vagrant doubt. They delivered their opinions as if from the reverberating halls of Zeus. They were taken aback when, asked what I thought of so-and-so's work, I said I didn't know and was waiting to see. I was equally dumfounded when, at the end of twenty minutes or so of solemn gazing and pronouncements, one of them said how nice the work would look in marble (28 February 1975, p. 139).

Authoritative opinions can facilitate or eliminate an expression, and are equally powerful in either direction. However, one has a beneficial effect on the motivation to work, and the quality and quantity of the work produced while the other has the opposite effect. The opinions and perceptions of others is important to the artistic self as those opinions and evaluations are internalized in the concept of self. Georgia O'Keeffe writes to Anita Pollitzer,

> Anita -- do you know -- I believe I would rather have Steiglitz like some thing -- anything I had done -- than anyone else I know of -- I have always thought that -- If I ever make any thing that satisfies me even ever so little -- I am going to show it to him to find out if it's any good -- Don't you often wish you could make something he might like?
>
> Still Anita -- I don't see why we ever think of what others think of what we do -- no matter who they are -- isn't it enough just to express yourself. If it were to a particular person as music often is -- of course we would like them to understand -- at least a little -- but why should we care about the rest of the crowd -- If I make a picture to you why should I care if anyone else likes it or is interested in it or not
>
> I am getting a lot of fun out of slaving by mysef [sic] -- the disgusting part is that I so often find myself saying -- what would you -- or Dorothy -- or Mr. Martin or Mr. Dow -- or Mr. Bement -- or somebody --

> almost anybody -- say if they saw it -- It is curious - how one works for flattery --
>
> Rather -- it is curious how hard it seems to be for me right now not to cater to some one when I work -- rather than just to express myself (in Giboire, 1990, p. 40-42).

O'Keeffe felt that Steiglitz was one of the only men who could really see and understand what she was trying to say in her work, and was truly supportive and encouraging. It is quite possible that Alfred Steiglitz was the one true friend that Clement Greenberg said the artist must have to be successful.

O'Keeffe resolved to protect her freedom of expression at the price of an almost total alienation from society, and in that respect, her biography is similar to art historical monographs of male artists. She was also taught myths of creation, but it appears that her attitudes and actions were the result of a deep feeling of rejection and the painfulness of that experience. Shutting oneself off is a defensive response to perceptions of social alienation, but the consequences are a loss of self. O'Keeffe's perception of female oppression is evident in the following:

> I grew up pretty much as everybody else grows up and one day seven years ago found myself saying to myself -- I can't live where I want to -- I can't do what I want to -- I can't even say what I want to. School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not to at least paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing I could do that didn't concern anybody but myself -- that was nobody's business but my own. So these paintings and drawings happened and many others that are not here. I found that I could say things with color and shapes that I couldn't say in any other way -- things I had no words for. Some of the wise men say it

> is not painting, some of them say it is. Art or not Art -- they disagree. Some of them do not care (in Witzling, 1991, p. 218-219).

Educational "authorities" sometimes appear to be interested only in their own voice, and either consciously or unconsciously act in ways to control or limit the expression. These are very powerful influences and experiential images of these encounters become part of the forms of consciousness. Beatrice speaks of feeling abused by her educational experiences:

> I was abused . . . . it was not only painful, physically painful, but it was humiliating. That is etched upon my mind . . . . College professors should not be doing this. What are universities? They're centers of learning, but that's not what goes on. What is wrong with all of education in this country? You get people in these positions and, sometimes I think it's true, those who can't teach! Cause look at the idiots who end up in teaching. They're mean . . . . these people know enough or are educated enough to use that meanness in very efficient and frightening ways . . . . Too many people are afraid [of empowerment] and it's not just the fear, but the end of control.

Authoritarian control can be one of the major forms of oppression. By limiting or denying the expression of those who differ from dominant opinions, it is possible to construct the perceptions of the world in particular ways which begin to appear "normal" and "natural". Judy Chicago writes,

> By excluding the work of women artists from history, men not only maintain control of women, but also of the world. We are allowed to identify ourselves and our relationship to the world only through men's perception of reality. Since men assume that their view of reality is the "real" one, they measure our perceptions against theirs and, because they are dominant,

> validate our point of view only to the degree that it corresponds with their own. The silence about women in history, about women's accomplishments, and most importantly, about women's point of view as it is expressed in art, is not an accident of history . . . . Investigating women's art helped me see my circumstances and frustration as an artist as a social and political dilemma (p. 159).

The form and content of art have been used as a means of political control by dominant groups for thousands of years. Any practice which silences the expressions of others eliminates challenges to the dominant versions of the world. Chicago (1977) continues by describing the dilemma that women artists and educators face in art educational institutions:

> Because male values and attitudes pervaded the whole institution, women became confused. When they acted on their own behalf, they violated the standards of the institution. If they conformed to the artmaking values of the institution, they denied themselves as women. This was not as much of a problem for women who had found a synthesis between their own aesthetic and the prevailing male standards, but for women who wanted to work out of their rage, for those who wished to find a way to express direct feelings, for the ones who wanted to use their art to change culture, there was a constant contradiction (p. 184).

The women artists in the study appear to operate out of a desire to freely express their own particular experiences of the world, but feel repressed by social and cultural values that limit them to narrow definitions of what others perceive them to be. Anne Truitt (1982) writes,

> I do know that at my back I always feel the cave of womanhood. I can retreat into it and lick my wounds, cooking and tending my children and, when I was married, sheltering under my husband. And I also know that I have to guard against allowing myself to be defined, either by myself or by others, in traditional,

> sociological terms. The nub of my discomfort is a feeling more or less conscious that it is unbecoming for a woman to feel broad-scoped ambition at all, much less to try to achieve it.
>
> Webster defines ambition as "an eager or inordinate desire for preferment, honor, superiority, power, or attainment." He gives as its synonym aspiration, defined as "a longing for what is elevated or above one." Aspiration derives from the Latin verb *aspirare* from *ad* plus *spirare*, to breathe, a derivation that places it in the category of the most natural act of our lives.
>
> Tradition has never denied aspiration to women. Indeed, they have been held in honor, not only as objects to which men aspire but also as vessels of high principles, high hopes . . . . It is ambition, the desire to experience for themselves the worldly results of their own achieved aspirations, that women have culturally been called down for. This is truly unfair. Born human, they have logically as natural a right to ambition as men. Denied it, they are denied the possibilities of the growth that ambition demands for its successful achievement (18 December 1975, p. 110).

The ambition to express one's perceptions of a unique position in life, and to find acceptance and respect for that perception is a fundamental necessity to be or become a self in the world. However, women are conditioned to repress their perceptions in agreement and support of the perceptions of the dominant others. This kind of repression serves to hide themselves from themselves and from others for which they are, then, criticized for insincerity, inauthenticity, and confusion about themselves. If one comes to know the self through the expressions of experience, then, women have an almost impossible task of knowing themselves. Harold Rosenberg accused women of being unfocused and not knowing themselves. Perhaps, he is correct.

The expression of the relationship of the self to the self and to others is a fundamental way of knowing and

understanding experience. Without an expression of being there is nothing available to perception. Expressions are a response to the world, and reveal the essential ways in which one values self and other. Ethical and moral implications of the responsibility to reflect images of selves back to selves as worthy and valuable is enormous. Beatrice questions,

> Whatever happened to self-fulfilling prophesies? That whole notion that's been around for years . . . . If you treat people in a certain way, they begin to act in that way. (But one can't control them for other purposes at the same time) And, they were all realizing, this really does work. Haven't we known it? Why does it take so long for us to actually take these ideas and put them into action? . . . . Why are we saying, "we need to do this" or "we need to do that", as though they are new ideas, when they've been there all along?

The world is richer for the expressive contributions of selves to knowing and understanding the meaning of self, others, the world, and life. However, if selves remain unknown and unrealized, separated from the forms and contents of expression which help them to reflect and know their own experiences, then, the world is continually diminished. Who knows, as Pereira said, one that is silenced might just know the "secrets". If these ideas have been known for so long, then no one can truthfully justify a plea of ignorance.

## Intertextual Similarities and Differences in the Narratives of Women Art Educators and Artists

The women artist' narratives appear to be more closely aligned with the conceptual models of artistic development, and they appear to be more articulate within a wider range of expression. However, as the narratives of women artist's

most often reflect writings for publication by the women artist's, they are more polished and less direct. The women artists also appear to have a broader range of issues with which they are concerned. In the fundamental issues of human rights; making connections, relationships and joining self and other; nurturing growth and development; and building community, both the women art educators and artists spoke of similar ideologies of artistic development, and ways of creating selves in the world.

The most interesting, and disturbing, phenomenon of difference between the women art educators and women artists is in the analysis of the expressive model. Most of the women art educators were almost mute on the issue of expression. If mentioned at all, it was only a brief reference. The women art educators were far more descriptive of the particular concrete interactions which occurred in the context of their educational experiences. The women artists alluded to these situations, but were far less specific regarding the details of these kinds of pedagogical practices.

This may be partially due to the fact that these experiences are more recent in the lives of the women art educators, or because the writings of the women artists were more linguistic, historical, and phenomenologically philosophical. Therefore the women art educators narratives are often more semiotic, direct, and artistic, and describe the sensory images of concrete experiences. However, none of the narratives can be neatly compartmentalized into these two categories of language.

Women art educators and women artists were equally concerned with aesthetic issues, but the women art educators seemed to more readily mention creativity as a factor in

artistic development. This may be partly, due to the fact that teacher education includes readings and research into the characteristics and conditions of creative functioning. All of the women art educators are deeply concerned with teaching issues, and appear to be somewhat more interested in effective education than with the specific conditions their own artistic development. In that regard they may be more aesthetically oriented as they are primarily focused on the "other" rather than on themselves. This seems to be supported by the analysis.

The women artists were much more articulate about the role of imagery in the development of the woman artist, both as an influence and regarding expression. They appeared to be more aware of the power of the visual image as a modeling influence in the lives of women. This may be due to the fact that they have persisted in the development of their own unique voice, therefore, they understand the language of images at a deeper and richer level. The women artists also have a wider range of knowledge of art historical issues.

The women artists also appeared to be more aware and articulate about the historical social and cultural issues of women's lives and experiences, and they were more likely to understand the consequences of gender issues. Almost none of the women art educators perceived their experiences as related to gender discrimination. Catherine has begun to place that frame on her experiences and see them in a new light.

Both groups revealed deep feelings of doubt, insecurity, and psychological stress, or anxiety about the value of their work and themselves as artists. They also reflected equal concerns about the opinions of authority figures which were powerful mediators of their beliefs in themselves. Many

women in the two groups claimed to have more difficulty with spoken or verbal forms of language, and felt safer and more comfortable with imagistic forms. The women artists' narratives were often poetic, and both groups eloquently and passionately expressed insightful knowledge about the issues the study sought to examine. The women art educators and artists consistently viewed art as a method of knowing and understanding self and world, and felt that art processes were instrumental in transforming and translating the self and other into visibility. In this regard they parallel the conceptual models.

Both the samples represent a wide diversity of ages, professional directions, contexts, and time periods. It is extremely interesting that there was as so *much* coincidence in the narratives and the conceptual models. Perhaps, Bakhtin's theory of the historical relationships of the "utterance" is borne out by these narratives, as there is such a strong intertextual relationship between the two groups of women that cut across the above boundaries. They both report feelings of alienation and isolation from themselves and from others, searching self-doubts, and the need for responsive validation of their struggles as women and as artists. However, many of the women are focused on using their experiences to help others in the broader social and cultural context.

In the next part of this chapter, the specific effects of college and university contexts and pedagogical practices on conditions of art production is discussed through the narratives. The effect or influence of educational role-models on beliefs or ideologies of teaching is also examined in the narratives of women art educators and artists. The final part of the chapter presents descriptions in the

narratives concerning the relationship of the concept of self to the production of works of art and teaching ideologies.

## The Effect of Contexts and Pedagogical Practices on Art Production in the Narratives of Women Art Educators and Artists

The interactive dynamic of aesthetic perception, creative invention, and expressive language is essential in the development of the artistic "self". Contexts and pedagogical practices are powerful influences on the motivation and agency of the artist, and are determining factors in the quantity and quality of production of works of art. Social interactions in educational environments can be either facilitating or limiting to production. An artist must be profoundly interested in the aesthetic dimension of experience, and have a high degree of self-confidence and belief in the self and in the value of the work.

Artists must also be completely committed to the continual development of themselves as artists, and to the progression of their artistic abilities and ideas. They must learn to embody thoughts, ideas, and feelings in the work which is then available to the perception of others. Without this expressive embodiment of subjective interpretation of the world there is no objective evidence available to the perceptions of others. Thus, the persistent commitment to producing works or texts must continue despite any kind of external reward or opprobrium. To accomplish this Herculean task, the artist must first define the self as an artist, and develop an almost religious and passionate faith in the worth of the effort.

Thus, it often does appear that the artist is a self-sufficient individual, however, as has been discussed above,

a psychologically safe, supportive and encouraging support system is a critical necessity for the successful realization the self and creative work. A positive concept of self is a crucial factor in developing self-confidence and committed perseverance. The artist needs flexible cognitive and perceptual abilities, and expansive frames of reference in order to see new connections and relationships between ideas and materials. Therefore, it is essential to have a strongly positive image, identity, and evaluation of the self; one that releases the energies needed to see, create, and express the relationships of self and others through an intelligible and authentic language. A lot of energy which could be used in the service of productivity is expended in defending images and identities, or seeking validation of the self.

The women art educators and artists often describe the people in art educational institutions as positively or negatively influential on their development as artists. People are institutions, and it is people who create environmental contexts and employ pedagogical practices which constitute conditions which are either facilitate or reduce artistic production. It is the interaction of the personal and social which is instrumental in the creation of the self or in the creation of the artistic product.

For all of the women, a deep love for art and for the work informed their choices to pursue professional education in the field. Rachel said she was working for an "art education degree, simply because I loved to make art". However, after the first year of art studies, she began to have doubts about her self. Rachel states,

> I did not have any formal art training until I went to college . . . . The first year was relatively positive. I don't remember having any negative experiences

> . . . . And, I guess I developed, at that point too, a real belief that I didn't have a gift as an artist, but I just loved it, and I spent a lot of time doing it . . . . I transferred to [another school] my sophomore year mostly because I just didn't feel very challenged I guess, and I also didn't like the all girls school environment. That was very protective, and I really sort of needed to try my wings . . . . I went to [the school] and they had a very fine art department.
>
> I had [a professor] who was a printmaking instructor, and who eventually sort of caused me to pursue printmaking later on in graduate school. I just liked him as a person. I didn't see that much of him, but he was a very positive influence in my belief in myself as an artist . . . . he never gave me any answers, he would sort of give me an idea . . . , and then I would have to do all the research. He also had a graduate teaching assistant who was also very very gentle, and very helpful, and very good in giving everybody equal opportunity.

Rachel remembers that she had to take drawing from another instructor at the same institution who:

> sort of jokingly said to me at some time during that year, "I don't know why you're taking drawing and majoring in art. You're just going to get married and have children." In other words, you're wasting my time. I sort of took that as a challenge, I guess, and decided to prove him wrong. Whether I got married and had kids or not made no difference in terms of my value as an art teacher, or my value as an artist, or my own personal achievement. So, its funny how that's really carried through as a negative, as sort of placing a doubt in my mind that I hadn't had placed there before.

It is hard to determine if the doubt was already there and exacerbated by this professor, or if he was indeed responsible for placing it in her mind. She relates in the first narrative that she had doubts about her abilities at the end of he first year which she perceived as relatively positive. It may be that the second experience was more

overt, and she was able to recognize the effects more clearly. The motivation to "prove him wrong", certainly affected her production in a positive way, but for the wrong reasons. It was not the positive context or the positive pedagogical practices which motivated her to produce, but the desire to prove to this man that she was more valuable than the narrow roles afforded to her as a woman. Rachel contrasts this context with one she later experienced in graduate school which was perceived as positively motivating to production, but without the attendant frustration of attempting to produce to justify her worth and value. Rachel said,

> It was not a fancy building. They didn't have a lot of fancy supplies and stuff. But the quality of the instruction, the quality of the caring, and the positive attitude they had toward students made up for what lack of facilities they might have had . . . . At least once a month all the graduate students got together and had a critiquing session with [the instructors] . . . so that we could see what the other students were doing. Not that we were competing against each other, but just as a sharing of skills, a sharing of interest in each others work, and a way of building a community with the graduate students.
>
> The whole experience at [institution] was wonderful . . . . the faculty there was excellent . . . . I really felt included. Every Friday, anybody who wanted to participate would bring a potluck dish, and we'd have the faculty and staff would get together and have lunch.

Rachel's educational experiences in this context and later in the mentor program she described earlier were very positive and encouraging to her development as an artist. She had begun to define herself as an artist, and was actively producing art on a regular basis, and decided to complete an MFA which would enable her to teach in a college or university. Rachel describes the program and its effects:

> I wanted to focus on creative achievement. I felt that I had done enough work, not that you ever do too much of it, but I really didn't feel like I needed to go back and prove to myself, or anybody else all over again that I could draw because I knew that I could draw. And, the program seemed to not accept you unless you were willing to erase everything you'd already learned in life and in art, and start from scratch. I found that very constricting. I found it very disturbing. It took me a while to figure out that the reason I wasn't wanted there, I really felt that I was not wanted there . . . . The female instructors, particularly, that I had . . . were very supportive, very encouraging, very open to hearing what I was interested in and wanted to do, and were very helpful in helping me find ways to do that.
>
> I almost felt that I was being kept from learning, that there were blocks being put in my way so that I would not learn . . . . I felt very bad for the undergraduate female students because I knew that if I was being treated this way, and if I knew what was going on, what it was doing, I wondered what it was doing to the female undergraduate art students who didn't know. Who were being told that they were sorry, that their work was unacceptable. Not because it was a true statement, but just to make somebody feel they had power and control . . . . that it was some need in them. Maybe, it was a belief that only by trial by fire could you survive as an artist which I knew was not true . . . . I felt that their purpose was to get you out of there.
>
> I think it's a means of selectively choosing their student population. They really don't want people who might make them think differently or might challenge their ideas. I really believe that. I did not feel that at [the institution] at all. I felt that challenge was expected, encouraged. Discussion of ideas was always lively, interesting.

One of Rachel's instructors passed out a cartoon to the undergraduate female students (see Appendix B) which represented their aspirations in a derogatory way, and presented women in a very limited capacity. Rachel was specifically asked to describe the effect that this experience had on her

production of work. As she had a strong foundation of positive encouragement and support, it was possible that those prior experiences would act to alleviate some of the damage. Rachel replied,

> Well, I didn't want to paint for three years. I did not want to pick up a paintbrush for three years after that even though I knew what had happened, even though I knew it didn't have anything to do with me. It was . . . I guess it placed enough self-doubt . . . .
>
> I thought it was primarily directed at women, but I saw evidence where even males were given a difficult time . . . . Now, they [males] weren't in the classroom.
>
> In this graduate painting class . . . there were never any assignments given. You were just to do a painting . . . or several paintings, subject matter up to you . . . . Because there were no criteria, there had been no specific assignment give, there was no specific criteria to judge on. Then, the instructor felt very comfortable in being as subjective as he wanted to be.

Rachel went on to say that the quality of the students work declined, "not only did they not get better, they actually lost a spark". Therefore, pedagogical practices directly affects the quality of production. Rachel continued,

> I think the most revealing thing for me about my own experience with art is that the years that I have not done it, that I have gone without spending substantial time with my art work, have been the years of the least personal growth. It's been through those times when I have been directly involved with and doing art work, and I have to say that even with teaching, if I'm . . . focused on just teaching art and not really spending much time doing it [art], there's a period where I'm just sort of riding. It's only during those periods of time when I'm actually doing art work that I'm experiencing real growth.

She speaks of her art as a "visual record of all the personal searching that I've been doing and the continued learning that I'm doing, not only as an artist, but as a person". Rachel makes an analogy of child abuse patterns to indicate a reason why some instructors exhibit a "poisonous pedagogy" in the classroom, and through this she points out the impact of role-models. Rachel said,

> Maybe what happens is that those people who have had a negative . . . it's sort of like abused children. If you were abused as a child, then you're probably going to be an abuser . . . . you'll just abuse them because that's all you know. Maybe art educators who've had poor art educational experiences end up teaching poor art education . . . . I tell you what might be interesting, would just be to ask them for their backgrounds . . . . not approaching them with any kind of premise . . . just "I'm interested in how you became an art educator".

Therefore, one experience with profoundly destructive pedagogical practices effectively wiped out many years of positive self-definitions and identity as an artist. These practices created a context in which production was negatively affected for a number of years, even though she was aware that the attitudes of the instructors had nothing really to do with her personally, but because she was a member of a particular group. Rachel said, "I know that the young women particularly, and a lot of young men who come to that art department with great expectations of learning and creating are just devastated".

Emily Carr reports a similar effect on her artistic production as a result of rejection and virulent criticism:

> I came home from France stronger in body, in thinking, and in work . . . . My seeing had broadened.

> I was better equipped both for teaching and study because of my year and a half in France . . . . I went to Vancouver and opened a studio, first giving an exhibition of the work I had done in France.
>
> People came, lifted their eyes to the walls -- laughed! . . . . The Vancouver schools in which I had taught refused to employ me again. A few of my old pupils came to my classes out of pity, -- their money burnt me. Friends I had thought sincere floated into my studio for idle chatter; they did not mention painting, kept their eyes averted from the walls, while talking to me.
>
> In spite of all the insult and scorn shown to my new work I was not ashamed of it. It was neither monstrous, disgusting nor indecent; it had brighter, cleaner colour, simpler form, more intensity . . . .
>
> Having so few pupils, I had much time for study. When I got out my Northern sketches and worked on them I found that I had grown . . . . Nobody bought my pictures; I had no pupils; therefore I could not afford to keep on the studio . . . . My sisters disliked my new work intensely. One was noisy in her condemnation, one sulkily silent, one indifferent . . . . One sister painted china. Beyond mention of that, Art was taboo in the family. My kind was considered a family disgrace.
>
> I never painted now -- had neither time nor wanting. For about fifteen years I did not paint. (in Witzling, 1991, p. 176-177).

Carr poignantly describes the kind of social disgrace the artist is made to feel if the work does not meet the aesthetic "standards" or expectations of others. The consequences for the artist who fails to gain approval are extremely severe in psychological, economic, and social terms. It is almost ridiculous to think that the failed artist is treated with this kind of social condemnation over the manner in which an "image" is painted. Rachel felt that trying to become an artist was like trying to get into an exclusive club which excludes almost everyone.

It is ironic that artists must learn to be open-minded flexible, tolerant, and reserve judgment, but often become narrow and petty tyrants where the "quality" of art and "who" is making art is concerned. Rachel believes, "the more inclusive art is, and the more inclusive artists are (and art educators are) the more there is to share, and the more enhanced we are". These ideologies are very similar to those of Elizabeth Catlett.

Catlett applied to the Carnegie Institute to study art and Witzling (1991) writes,

> The only black applicant, she was denied admission despite the high quality of her work; she actually overheard a remark to the effect that it was "too bad" that she was black . . . . She further pursued her art studies . . . at the University of Iowa from which she received a Master's in Fine Arts . . . . She had chosen Iowa [because] the faculty included the American regionalist painter Grant Wood. First he presented her with an example of a rigorous and disciplined approach to work. Then, she was much impressed with his advice to "paint what you know," which Catlett understood to be her experience as a black woman. It was at Iowa that she seriously began to base her art on the content of that experience. Finally, Wood's encouragement led Catlett to first experiment with sculpture . . . . The positive educational aspects of her years at Iowa and her apparent success there are all the more remarkable since she had been forced to live in a racist environment where she had to seek off-campus housing in the "Negro" part of town, after being excluded from the segregated, all-white dormitory (p. 336).

Thus, the power of positive pedagogical practices are potent forces in the development of a successful artist. Catlett was able to sustain her production, and create some very powerful work because of the influence of Wood, and was able to do this in spite of the enormous rejection of her social environment. This substantiates both Greenberg and

Lansing's (1976) belief that if even "one" respected person is positively supportive and encouraging, it has a persuasive effect on the development of artistic mastery.

The effect of contexts and pedagogical practices can institute conditions which are powerful mediators for increased production, perseverance, and commitment, or they can eliminate production but not the desire to make art. Hostile and threatening contexts and destructive pedagogical practices has been devastating to Catherine, and she no longer has much of anything to do with art. However she still speaks somewhat longingly of "maybe someday" trying once again to learn.

Judy Chicago reports that she stopped showing her work, and her production dropped because of the constant, and often violent, rejection she experienced. Chicago describes how she felt before an opening:

> For a solid month before the opening, I suffered from depressions, anxiety attacks, even rashes. I felt that the opening of the building and the exhibition of my new work truly revealed my commitment, my ideas, and my values, and I was afraid that they would be rejected (in Witzling, 1991, p. 378).

For some reason, almost everyone feels compelled to offer an opinion, professional or otherwise, about a work of art. They compulsively insist that one is entitled and deserves their pronouncement of evaluative judgment of its worth and quality. It may be as Truitt explains:

> No one questions the fact that verbal language has to be learned, but the commonplaceness of visual experience betrays art; people tend to assume that, because they can see, they can see art. So in the end my ability to convey my experience of the sunrise would depend, first,

> on my having mastered an abstract language and, second, on someone else's having mastered it too (17 February 1975).

Thus, it takes time to learn the language of another self, and time to come to understand its meaning. Truitt continues by describing the effects of "vitriolic comments":

> I understand with my mind that outrage can be a kind of confirmation of the work's validity. Obviously, it is stating *something* if it evokes so strong a reaction, But I am left a little more lonely (22 February 1975, p. 134).
>
> It takes a spiral of energy to spin off art, or any sort of demanding work. Inside the spiral is a vacuum chute, and down is faster than up (27 February 1975, p. 139).
>
> I am not concerned with reviewers' judgments, yea or nay; they cannot deflect my course. What they can do, and this seems beyond my resistance, is hurt my general self, the supporting troops, so to speak, of my striking force (28 February 1975, p. 140).

Understanding is achieved with one's mind, but not one's heart, therefore, engendering doubt is an effective method of setting barriers in the path to success. O'Keeffe also expressed doubts about the worth of her work, and working for the expectations of others which had a limiting effect on her production. O'Keeffe writes,

> I had just about decided it wasnt [sic] any use to keep on amusing myself ruining perfectly good paper trying to express myself -- I wasn't even sure that I had anything worth expressing -- there are things we want to say -- but saying them is pretty nervy -- what reason have I for getting the notion that I want to say something and must say it -- (in Giboire, 1990, p. 117).

Elaine tells a story which is becoming altogether too familiar, of the effects of negative contexts and pedagogical practices on her production, and, like Catherine, of someday being able to take a class where she could learn. Elaine said,

> In studio, I didn't even really like it, if the truth were known. I love the school. I'm loyal . . . . I do feel something. I have no question that I got a good education. I mean they taught me to be a good art teacher, but at the same time, I think the studio . . . drawing courses . . . you can get away with murder and do nothing. And, that's not really what you're there for . . . . It wasn't bad, but I can remember not understanding and didn't even know enough to know that I didn't understand what the professor wanted. Which says a little bit about what kind of education I had, and it also says a little bit about the professor . . . . I did some good work for him, and then, I did some work that I didn't understand what he wanted..., and he never said, "Whoa, wait a minute, I don't think you understand".
>
> It was unbelievable to me. I didn't know what he meant by doing dots of color. I studied the painting, I've got it stuffed in the attic because I totally didn't know what he meant. Of course, now, as a teacher as I began to study, because I learned all that I know when I became a teacher . . . I had to so I could teach. I thought, God, that's what he wanted us to do! Why didn't he say something" That doesn't make any sense.
>
> I just didn't understand, but I tried so hard . . . . So, I went to [another professor], which took a lot for me to ask for help. I asked him for help and he said "No!" . . . . The one time that I went and asked, I said, "I don't understand what to do. I don't understand how to learn this". He said, "I'm just as sorry as I can be", and I remember crying, I had been so humiliated that I cried in front of him. Of course, I wouldn't go back then and ask, no way. But then I went through . . . and made it and did well. I knew that wasn't all me.

Elaine begins her narrative by equivocating about the educational institution she attended as an undergraduate.

However, as she begins to talk about her experiences, deeper feelings begin to surface. Her experiences did have some positive aspects, and Elaine continues by describing a female professor's class she took one year:

> She's real good . . . . I knew her stuff because she was good, and if you didn't know what she was talking about, she'd tell you. She didn't make you feel like you couldn't ask, like you were dumb.

When asked specifically about the effects of these contexts and practices on her painting which she loved, and Elaine replied,

> I had gotten so inhibited. I didn't paint for 10 years. That was the first thing I painted after 10 years [a sensitive painting in her living room] . . . . I was so embarrassed in front of the kids because they would say, "What do you do? Let us see your stuff", and I thought how can I tell you that I'm too afraid to do what I'm teaching you to do every day. It was my kids [students] who taught me to be OK again.
>
> I worry. I tell my kids that's how it is because I don't want them to go unprepared. And, I tell them it's all a power game, and who's ego is the biggest which maybe I shouldn't be telling them. But, if I'm a good teacher, and I'm the one sending them out into the world, and saying, "Yes, art is a valid profession. It is a valid thing to do", then I damn well better tell them the truth.
>
> I did not go to school because I was Picasso. I went because I had a deep, abiding passion and love for art . . . . I wasn't looking for praise when I came, I just wanted to learn! but now, the scars are bigger than when I started. And, I "paid" for that in more ways than one, and I'm bitter.
>
> There's nothing wrong with saying, "Well, this square looks like a triangle. There's a way to say it so you don't humiliate the person . . . . I can't fathom a human being saying that to another person. That's way on down there devil mean . . . . It's gross. It makes

you not want to be there. It takes the whole point of everything away.

> I've got lots of anger down in there . . . . Mother says, "Now don't you go out after dark, being by yourself and everything", and I think I've got all that anger in there, I'd like to see somebody try to do anything to me. All I have to do is cut it loose and they will think they have seen a demon . . . . It's not just a pipe dream. It's not just like me saying I want to go to New York and be a famous artist.

As her narrative progresses, the truth appears to take on more intensity, and completely differs from the way she began her narratives. She seemed to be somewhat blase' in her earlier descriptions, but when the subject of production was explored, the intensity of her anger was extraordinary. The engendering of this is kind of anger and despair should have no place in any institution that represents itself as a place of learning. This kind of situation should never happen to any student, and in this case, it happened to an outstanding and highly motivated student.

The educational rhetoric which claims that students are not motivated to learn, should seriously examine the specific pedagogical practices and contexts that are perpetuated by those who represent the institution. When students who come to school motivated to learn and produce, leave with this kind of deep anger and disillusionment, that cannot in any positive sense be termed educative. Rachel said,

> If you eliminate, I mean, that's what happened to me even after all of the positive experiences that I had. There was something so destructive . . . it was just really deadening of my desire. There was so much doubt placed. I guess part of that came from the fact that "Why do I want to be associated with people like this? If this person professes to be an artist in this community, I don't want to be around this kind of person,

> therefore, I don't want to pursue this particular avenue. I'll go do something else.

Thus, Rachel was so disillusioned with the role-models she encountered, that she had no desire to be a member of the profession, and contemplated doing something else. Rachel continues,

> Now, obviously, I didn't do that, but there was a feeling like that, that came from that just regular pounding. And, I guess part of my own naivete in having believed and experienced professors and others outside of academia being very supportive of my work as an artist, that I naively assumed this experience was going to be that sort of thing. And, having been confronted with the fact that no, not only was there no interest in me as an individual, but there was an overt attempt to destroy my self-confidence, for whatever reasons. That sort of threw me, for not just one year, but a couple of years. And, at the time you're in it, you don't realize all this. You're just sort of being affected by the negative power and energy that's going on around you. And, if you're not aware of what's happening, or if you're not sure . . . then it's very easy to get caught up in that negative energy.

Rachel appears to have survived, as did Truitt, Chicago, Catlett, and O'Keeffe, and it is interesting to note that she was one of the only art educators to clearly define herself as an artist. She said, "I *am* an artist". Rachel continued to describe the nature of destructive contexts and pedagogical practices:

> I think that's the nature of, I sort of hesitate to call it evil, but that's the nature of negative power. That it takes very little in comparison to the amount of positive power. You know, I suppose people can argue the point that it takes a little bit of love to heal wounds, but somehow or another, I've found in my own personal experience that when I have come across, or been affected by negative power, it has taken years, not

> just months, but it's taken years to come to terms with. And, there's been an awful lot of lost time and energy. Now, I guess my task is to learn how to take that negative energy and use it positively. But, at the time, I simply did not have the psychological skills, or knowledge to do that, it was sort of, threw me.
>
> I don't think you can ever prepare yourself. You can eventually overcome it. You can eventually learn to deal with it, but you can't stop it from happening. You can't say "Oh, I see what's coming . . . . I guess the only way you can stop it is to remove yourself, and that was really sort of what I ended up doing by leaving and not finishing my degree.

When Rachel speaks of giving up her dreams at the same time she gave up the degree, and she often feels guilty for quitting.

> I really hate to be a quitter, but I think my decision was, I have x-amount of energy. I can either spend it in a positive way teaching myself at home or learning some other way to be the painter or bookmaker I want to be, or I can stand here and fight this unfairness, this negative approach . . . . And, I thought, you know, I just really want to be an artist. I really don't want to be a crusader . . . . I just want to do my work. So, the degree, in the end, did not mean enough. Plus the fact that, they kept telling me, making sure I knew, that there would be very little likelihood that I would ever get a job teaching at the college level.

Although, her production is often reduced by the demands of her family, Rachel continues to make art, read about art, look at art, teach art, and seek better ways to help others to understand art; in other words, she continues to *be* an artist. Rachel said,

> It's very difficult for an artist because I am so dependent on my being in touch with my emotions. And, you can't say OK, I'll accept these emotions, but I won't take these because it's like you either open up to

> all the emotions and accept what they bring, or you shut down, at least to degrees. And, people who shut down effectively enough that they don't get touched by things positively or negatively, eventually pay a price. So, it's not something you can do for a lifetime without either psychic or physical damage.

Rachel is one of the more fortunate ones, as if "fortunate" could be the proper word. Others are not so fortunate, the move completely away from expressing themselves through making art, but many manage to be involved with it in some area of their lives. Many move into teaching, both as a practical maneuver and as a way to take part in the process, even vicariously it might appear. Perhaps, this is why so few women art educators spoke about "expression" in their narratives.

Art education in the context of colleges and universities can, and often is, a very positive experience. However, it may be less positively regarded by certain groups. Many women spoke of positive experiences and expanded definitions of self. Judy Chicago (1977) writes,

> Fortunately, I knew that I was okay -- that the problem was in the culture and not in me, but it still hurt. And I still felt that I had to hide my womanliness and be tough in both my personality and my work . . . . I began to work with formal rather than symbolic issues. But I was never interested in "formal issues" as such. Rather, they were something that my content had to be hidden behind in order for my work to be taken seriously. Because of this duplicity, there always appeared to be something "not quite right" about my pieces according to the prevailing aesthetic. It was not that my work was false. It was rather that I was caught in a bind! In order to be myself, I had to express those things that were most real to me, and those included the struggles I was having as a woman, both personally and professionally. At the same time, if I wanted to be taken seriously as an artist, I had to suppress anything in my work that would mark it as

> having been made by a woman. I was trying to find a way to be myself, still function within the framework of the art community, and be recognized as an artist. This required focusing upon issues that were essentially derived from what men had designated as being important, while still trying to make my own way. However, I certainly do not wish to repudiate the work that I made in this period, because much of it was good work within the confines of what was permissible (p. 40.

It is possible that the male art world is focused on "formal" issues, and the female art world on symbolic ones. This appears to be borne out by Gilligan's research into the moral dimensions of behavior. She found that men were more comfortable with rule-driven hierarchies of power, and aggressive competition while women focused on cooperative communities and collaborative activities. Therefore, these kinds of contexts may be more beneficial for women's development as artists. It has certainly been beneficial for the growth and development of humankind.

Cooperative and collaborative contexts and pedagogical practices which focus on establishing aesthetic and creative environments which facilitate expression may also be necessary for the growth and development of women's concept of self in positive directions. They appear to have a positive influence on women's creative and expressive production. Chicago (1977) writes,

> I knew that by involving myself in doing things an artist is "not supposed to do", becoming politically active, lecturing, teaching, organizing, I had expanded my self-definition. I had seen myself as a "person" in the world, acting on that world, unafraid to act, and in so doing, not only had I broken through the restrictions of the "artist' role, but more importantly, through those of "female" role." Becoming a larger person made me a better artist (p. 190).

## The Effects of Contexts and Pedagogical Practices on Teaching Ideologies in the Narratives of Women Art Educators and Artists

As stated above, artists teach for a variety of reasons, and most artists teach, at least, part time. As women artists earn less from their art, and as teaching is considered an appropriate role for women, many women artists earn a living as teachers. However, for the most part, they are concentrated in public schools, and in art "teacher" education in colleges and universities which are less respected professional categories. If women are over-represented as art "teacher" educators and teachers in public schools, they are equally under-represented in "studio" arts. The field of art history is the only art educational area which has a fairly equitable number of women.

The education of the artist does not include preparation for teaching as a primary qualification for employment in a college or university. The artist's preparation is concentrated on "making art", or art production, and a "professional exhibition record". The academic education of the artist is also based on art historical developments. The terminal degree for the artist is a Master of Fine Arts.

Art "teacher" educators receive essentially the same preparation as artists, but on a wider scope which includes most of the studio disciplines, educational pedagogy, and art history. They are expected to be both scholars *and* artists, and the field recognizes and requires both a "professional publication *and* exhibition record". The art teacher educator's qualifications for employment in a college or university is a doctorate in the field, or a related field.

Because of this additional preparation, art "teacher" educators are consigned to the bottom of the art educational hierarchy in college and university art departments, and are often considered neither scholars nor artists. Art "teachers" are also marginalized in public education. Art teachers in public school education are regarded as non-academic inessentials whose jobs are the first to be cut from the curriculum when budgets are tightened. Many public school art teachers do not even have a classroom at elementary levels, and are labeled "itinerate" teachers who move from class to class with a load of "art" paraphernalia. They also usually serve large multi-grade student populations at the elementary level, and are responsible for the art program in several schools. Catherine describes her teaching experience:

> At the time I was teaching, I was responsible for 1500 [different] children every two weeks, and in three schools, and that was just too much. It was kindergarten through 8th grade, and it was emotionally draining because, you know, when kids have a special teacher, they tend to challenge that teacher anyway discipline-wise. I felt like the teachers that weren't in art . . . were not really supportive of the curriculum, and I think if they had been more supportive, I would have been willing to stay in it, but the environment itself was just not very supportive.
>
> My impression was that they [the other teachers] used it as a break time. It was a way for them to get out of the classroom, and they didn't feel--very few of them really understood what was going on at all or even wanted to . . . . I moved from classroom to classroom. There were some people, a few people, that stayed in the classroom, heard my presentation, saw what the kids were doing, and then they would put it up outside their room. But the majority of them would just leave, and it would really make me mad because once I came into the room, the teacher and the aide, if they had an aide, would get up and walk out. It was beyond me that I would be in there every two weeks and not need their help because I didn't know their [the student's] names or anything, and that just made me real mad.

Many elementary teachers have teacher's aides, especially in the primary grades because a single teacher cannot adequately meet the needs of younger children. However, there are no aides for art teachers, and they must be responsible for the distribution of materials, teaching the lesson, and cleaning up after the activity. Both teachers and principals are extremely particular about cleanliness, and dislike the "messiness" of art activities. Catherine continues,

> I pretty much tried to limit the type of things I did because I realized the situation that I was in there were certain things I would never be able to do, plus, you don't have a large budget to work with. I think it was down like a dollar or two dollars a student that I had to work with. It was just ridiculous. And, to buy crayons, you know, and paper and all that, it was just something else . . . . You feel like you are on a production line environment.

The cost of art materials are extraordinarily high, and while the public school budgets are usually extremely low for art materials, art teachers are pressed to have adequate materials to do their job. Art teachers in public schools often have to buy the art materials themselves, and spend thousands of dollars in order to have the minimum amount of resources they need to teach. Other than to describe the teaching environment, Catherine did not elaborate on any teaching ideologies in her narratives except to say:

> I just have a sort of laissez-faire style of management until, usually, somebody will bother someone else, and they will come and tell you, "Well, you need to say something to this person because they shouldn't be doing this or that. They want you to try to control this person, and I don't want to *control* that person. I think when you don't try to control students, they are more self-motivated rather than having somebody

> make you do all these things. I don't have the energy to "make" people do all these things if they don't want to . . . . We have a lot of people wanting to control people and keep them in the right box . . . . I don't really see what they get out of that except getting their view-point and seeing the work that they want done . . . . They're sort of playing God with people, and that is really dangerous. Maybe, they don't see it that way.

It may be that Catherine's reluctance to authoritatively "control" her students arises out of her perceptions of an inordinate amount of "control" in her own educational experiences. She mentioned earlier, "it's you will think my way or no other way". Therefore, she has adopted the opposite extreme in her teaching methodology. Teachers often feel pressured to control the work of students because they rightly perceive their evaluations as teachers are based on the quality of the art products, on tangible results rather than intrinsic learning. Therefore, this may be one of the reasons that evaluations of art works are usually focused on product rather than process. Catherine entered teaching because of the practical aspects of making a living:

> I just don't know many people that can make it as a studio artist unless you've got years and years of building some kind of market. I could always see myself making money more at weaving, selling a commercial product than I could at selling paintings . . . . I just don't see how you could make a living at it [art]. Most people have to have some aspect of teaching . . . a lot of people who exhibit are out teaching to make some money".

Rachel also mentioned the practical aspects of earning a living as a teacher, and knew of no women who made their living as artists. Rachel describes her teaching ideology:

> I'm working on some ideas for teaching a . . . class which would combine a lot of the things I've learned along the way . . . . I also think it would allow people who don't normally feel that they can do art to take it and enjoy it and be very comfortable with it because I would use a lot of . . . techniques and things that would not require instant ability to draw. I've just found that if you instill confidence in people, if you tell people honestly that this is a skill and an activity that can be enjoyed, and that they can enjoy going into a museum and looking at work with much more insight after having done some art work themselves . . . . So, even though I've had some negative experiences, I guess, the bottom line is that I believe very much in art education as a very positive force for everybody.

Rachel conceives of teaching as first building self-confidence, and leading people to understand and use the language rather than driving them to do so. Mastery is accomplished through a long process of trial and error, discovery and experimentation. Rachel believes that role-models present attitudes that are internalized by students:

> I'm thinking we're stepping on our own toes here, or some art schools somewhere are teaching bad art education to future art teachers who are simply passing on the same bad information they got. And, there certainly is a lot of theory about that these days, about why educators in our schools are not what they should be. That's because colleges and universities are not preparing them to be any better than they are . . . . There are attitudes that are being taught, the kinds of ideas that are being taught just by the fact that that was the belief that the teachers had, and everything they say and do comes through that filter.

Thus, Rachel refers the attitudes, values, and beliefs of the teacher which are learned by students. Often these attitudes and values are more important than knowledge of the subject. The reaction of colleges and universities to the demand for better quality teachers has been to intensify

the requirements of "what" is taught without focusing on the ways in which the hidden curriculum of ideological attitudes and values are perpetuated. Rachel continues by describing her philosophy of self-confidence:

> If students believe in themselves, . . . , if they believe they have something to learn and want to learn it, it's all about the desire to learn, the knowing of the importance of learning, it's about the love of learning that makes the difference . . . . What a great sense of self-esteem it helps build in you to find out that there's a challenge, and you feel terrific about what you've done. I mean, it's like a major activity for children.
>
> Wanting to learn, wanting to try again, because every time you talk to an author or writer, a poet, a creative person of any media, what you find out over and over again, is that you do one draft or one drawing, and you do another one, and you do another one, and you do another one, and you keep doing them until you finally get to that point where you finally sort of, *it matches* . . . you get the aha! feeling or whatever you want to call it. But, it's like it isn't this magical thing that [just] happens. Now, occasionally, yes! But, those are rare. For the most part, it's trial after trial after trial that gives you mastery where maybe, you can do it in three tries after 50 years or so. But, that's teaching patience, it's teaching focusing, it's *teaching*!

Rachel describes the essential nature of any development of mastery which is based on endless practice. The "process" toward mastery is commonly understood in terms of sports and music, but not for the visual arts or for writing. Creative myths in these areas obscure the fact that mastery is based on a continual refinement of process, and that there are many long hours, days, months, and sometimes years of editing and revision necessary for an exceptional product.

People are led to believe that they have no "talent" if they are unable to produce an acceptable product on demand, and are misled concerning the enormous amount of "time" necessary to achieve a "quality" product. Educational programs mistakenly believe "more" equals "better". This reflects the industrialized consumer society. Therefore, the focus is on doing more, in less time, which is antithetical to either learning, or producing high quality products. To meet extraordinary demands on time and resources as people are pressured to do more and more, they begin to look for ways to cut corners rather than being concerned for craftsmanship (craftspersonship) and quality. The "ideal" is neither a total focus on either product or process, but a balance between the two.

It would sometimes appear that a search for "balance" is a rarity in Western civilization. Beatrice and Anne Truitt are both sensitive to balance. Beatrice's teaching ideology is centered on balance:

> It seems like in art education, like everything else, we have to be either at this end or that end, and it goes back to what I was speaking of earlier today, about the notion of balance. I keep on thinking, I always think there's this medium, there's this medium in between, where we bring this together . . . . Art is one of the few things that recognizes the connections. But, this idea of in-between, I think I may have said synthesis before, it's in-between . . . . It's got to be *both at the same time*. I think it is on an edge that is so fine and narrow that it becomes both, and everything at the same time.

Beatrice's fundamental ideology is one of the interconnections of all living things. She continues by describing to Nora, an earlier conversation with the researcher:

> We were talking about where art comes from, where it occurs. And, we were talking about Cartesian dualism and the idea of this continuum, and this extreme here and this extreme there, either this *or* that. And, we have been playing with this notion . . . . It's like the uncertainty principle where you've got particles or waves, and if you're looking at the particles, you can't see the waves, or the wave *aspect*. And, if you're looking at the wave aspect, you can't see the particle aspect, but molecules have *both*. In-between them that space is so narrow and fine, you can't focus on one or the other, but see both.

The description of quantum theory could also be used as a metaphor for masculine and feminine principles. The description is also reminiscent of wholistic, "global" vision which was discussed in the aesthetic model. Nora replies, "it's sort of like Buber talking about you can't have it over and against. There has to be this space and that the I-Thou occurs in the space". Nora states,

> It's the same way in which we separate out good art from bad art, high art from low art, or high art from popular culture, you know, because all of these boundaries are exceedingly fuzzy. Nobody really wants to talk about them a whole lot. You say, "well, that's art or that looks like art, this is art and that isn't art! But what *are* those criteria that we, *in fact*, use to judge? . . . . Within that evaluation, what we conceal are the criterion that we use in order to make those judgments.

Criterion for the evaluations of creative products are rarely clearly or consciously stated, and are often based on "taste", the prevailing aesthetic, admired role-models and "expert" opinions, or purely subjective preferences. The attempt to respond in an aesthetic manner is often missing. The aesthetic relationship is essential for Beatrice, and she continues,

> And, there's that third thing created by the I and the Thou relationship. That's all so connected and people just don't want to see that now. Or, a lot of people don't. [When we teach art] . . . a lot of people just teach the elements and principles which is really safe. They don't deal with the ideas behind art. The formal elements are so much easier to deal with . . . . the technique as opposed to the content. And, a lot of that has to do with control again . . . . Teach them content. Teach them context along with making, along with discourse, along with the historical background. Teach them what art is about and connect it to their lives.

The formal elements and principals of art constitute the language of art: understanding this visual language is critical to the informed interpretation of works of art. One learns to use and understand language by example, and by a process which is awkward at first. If one observes the most rudimentary evidence of a child learning to walk, one sees there are many falls before mastery. However, if one were to kick that child every time [s]he falls, even the least capable child would soon come to understand not to try to walk, much less run and jump.

It is also necessary to understand the context for which the work is a response which aids interpretation. However, the ability to "use" language for a fuller expression, and the necessity to make connections between the experiences of the self and other is often overlooked. It is similar to teaching language through learning the rules of grammar, spelling, and punctuation; form and content are separated and the qualitative content is often sacrificed. Anne Truitt (1982) writes,

> The roots of art could not be more mysterious to the students than to me. Art, obviously, cannot be taught. Techniques, equally obviously, can be, but these are essentially exercises. As meaningless in

> themselves as push-ups, they nevertheless are useful in the same way, serving to stretch and strengthen, to prepare. A concept of any importance seems to carry with it the responsibility of inventing methods for its actualization, and the energy to do so (8 November 1974, p. 95-96).

Ideas are messy, often controversial, and opinions are always divided, but free discussions of "ideas" are always lively and illuminating as to "the meaning" of "what" an artist is attempting to "voice". however, the teaching of artist's texts and works as "responses" to the context is rarely broached outside of art history courses, if it occurs there. Truitt (1982) describes her teaching ideology which again, raises issues of balance:

> The balance between artist and person is somewhere in question here. It is natural for me to answer needs, to meet them and to fill them. It is not the natural woman who is the visiting artist. I feel very uncomfortable. I betray myself. Yesterday in a seminar of senior and graduate students, a student asked me why I had given up psychology for writing and writing for sculpture. I told them in a personal way. Openhearted, falling into the pit of the cult of openness, I laid myself out, dissected like a laboratory fish for them to pick over. I could so easily have said, "Because I found it didn't serve my purposes," and that statement in itself would have been enough of a lesson.
>
> Where does the balance lie? The mother in me, the one who sees the students as if they were children wandering in a dark forest, wants to rush to them with whatever light I carry; I should stand, I now see, with that light, such as it is, and let them find me. They are not children in the first place, and not my children in the second. Insofar as I can make my own posture clear to myself, I can serve them better, leaving them more cleanly themselves and me more cleanly myself.
>
> This is the first time I have met a situation in which a sort of myth is being put on me by a group. The students are eager for artistic salvation, the Word, given from what they conceive to be the mountaintop of

> the hotshot exhibited artist. I had never thought of myself defined that way, and had furthermore never realized that anyone could think that someone else could give them the Word, other than spiritually. This curious yearning for the *dea ex machina* has the same possibilities of egotistical fattening as the wave of warmth during the lecture: dangerous (7 December 1974, p. 105-106).

Truitt speaks of the almost "Godlike" reverence that art students display for an exhibited and well-known artist. She also warns that this kind of hero worship and adulation can become a dangerous situation for both artist and student. It illustrates the power of the artist "expert" or authority exerts on the students, and the inordinate desire of students to learn how to be an "artist". She reveals the natural tendency of women to nurture and support, but wisely realizes that the best example she can present to students is her "self"; a role-model of a whole self. Truitt continues,

> When I am called on to look critically at the work of another artist, I watch for this response -- the spontaneous rise of my whole being.
>
> This instantaneous recognition of quality has been very, very rare in my experience with artists I am called upon to gauge, and in these modest circumstances I make it a habit to start by coming to respectful attention (18 September 1975, p. 67).

In other words, Truitt's approach is an aesthetic and wholistic response to the work rather than an evaluation of right and wrong. She states,

> The simplistic right-wrong dichotomy never has felt true to me. I have always been aware that no one should be condemned, and have never been able to sympathize with righteous indignation except when beside myself with pain. This built-in tolerance used to feel like weakness. It took me years to get comfortable socially

> with what appeared to others as an insidious form of moral laziness. Abstract political action has always seemed to me almost totally meaningless, partly because of this incapacity for embracing judgments. Only individual acts feel authentic to me (14 November 1974, p. 98).

Truitt (1982) also describes the role-model upon which she bases her pedagogical practices:

> Alexander Giampietro . . . . is a noble man. I am blessed to have had him as a teacher and always knew so, but know it better in my maturity.
>
> Alex's Italian-ness had a lot to do with placing my feet firmly in art. He radiates the Renaissance . . . . When I studied with him, I saw him thus, he the master, I the apprentice. I copied from him the muscular patterns of art, in a glow of enthusiasm partly generated by Alex's vitality and partly by my own romantic imagination and partly by a natural aptitude for movement, for action. And, as cogently, by my own passionate interest in process. I learned with the intentness of the child . . . .
>
> Giampietro's training was as natural to me as breathing, I never stopped to question or even to think much. I just absorbed every single bit of information with every single bit of my body . . . .
>
> It was not my eyes or my mind that learned. It was my body. I fell in love with the process of art, and I've never fallen out of it. I even loved the discomforts . . . . I watched Alex move, and I copied . . . . I listened when he spoke . . . .
>
> Never in all those golden quattrocento months during which I sat at Alex's feet was there a tawdry syllable. The world was, of course, out there . . . . We were encouraged to feel secure, like the children we were, in art. Alex guarded our artistic childhood so we could mature like melons in the sun, growing slowly into sweetness. When I left his workshop, I took with me as his legacy this feeling of security, and it remains with me. In my studio I feel at home with myself, peaceful at heart, remote from the world, totally immersed in a process so absorbing as to be its own reward.

> And so I was saved, in great part by the sanity of Giampietro's purity of heart and purpose (25 January 1975, p. 127-129).

Thus, Truitt has described the potency of the "role-model" to live on in the heart and actions of the student, and she has also described the empowerment that a great teacher provides in terms of a solid and secure foundation upon which to build the artistic self. The attitudes, values, and images of the role-model presents becomes a part of the student regardless of whether they are positive or negative. Truitt's narrative presents a glaring contrast to Elaine's anger and disillusionment. Elaine emphatically states, "I try to make sure that I don't do that as a teacher".

This was a remark that many of the women art educators openly stated, and the women artists implied. Elaine continues by qualifying her statement as she discusses an extremely unpleasant and damaging encounter with a woman department head who was abusive and belittling. Elaine needed only one more class to graduate, and had already been accepted into a doctoral program at a prestigious university at which she was offered a teaching assistantship. As no class was available to her at a time she could attend, she requested permission to take the course as an independent study. Elaine continues,

> As soon as she started sitting there and doing that way, I thought, you're acting just like he did that day. The same way. You're just doing it, belittling, and saying, "too bad!" And, I can understand teachers feeling that way if you have really given a lot to the kid and they haven't put out like a lot of effort; or they are asking all the time, and you have gone the extra mile for them and they're not meeting you half way. Then, certainly I understand that attitude.

> She made the crack about independent studies. I said my work has not been shoddy because the work I've done in independent, some of it, has been better than the work I've done in class. And, she went "Oh, I'm not saying that!" And, I thought, you better not. You better be careful if you're going to say that. And, [she talked] about how I've been too ambitious to do this program . . . to think I could get this program done in two and a half years". I thought, are you crazy? It's only 36 hours, and I'm disappointed that it took me that long . . . . I just want to finish my program and go on.

Consequently, neither did Elaine obtain permission to take the class as an independent study, nor was she able to enter the doctoral program for another year because she could not graduate. Therefore, Elaine asked for "help" on only two occasions in her educational career, once as an under-graduate, and once as a graduate, and both times she is humiliated, belittled, and denied.

Elaine's art educational experiences are painful, but she refuses to leave the field, and her teaching ideology becomes, what the researcher has termed, "the anti-model". Nora also describes a similar ideology of the complete opposite of the models she encountered. This also appears to be the way Catherine has constructed her teaching ideology. Nora states,

> Much, a lot of my motivation about teaching was to *not* do what had been done . . . . The way I wanted to be in a teaching situation, and that is to form a community, a loving trusting community in which people felt safe to be who they were, to say who they were, and to articu-late themselves into that world, and at the same time, be part of and nurturing of the community itself. And, I think, although I'm not sure that's what I would have called it at that point, that it clearly became my art . . . . my studio is the classroom, and that it is collaborative and communal.

> I think that too much of art education for my mind . . . is the *how* of art rather than the *what* of art. What moves us as humans is the *about* of art, and we deaden what we do for our students. Part of it is that teaching the "what" of art is elusive, and difficult, and messy. It's all part of that feeling, part of ourselves, and how do you teach that? And, it's certainly not something we can evaluate, we can't measure it, we can't weigh it up, divide it up . . . categorize it. How do you come to know that's what it is, except by saying, finding your own way. Saying, "I know that is what it is *not*.
>
> Overwhelmingly, certainly that's my experience, overwhelmingly! I've had good teachers along the way, and my own experience with my students asking much of the same question, is that students are motivated a lot by "I will *not* do this to others . . . . My own memories of good teachers certainly are overwhelmingly, that hidden curriculum part. The social aspects, the idea of being accepted, or nurtured, or supported, and encouraged as opposed to anything in the quote unquote traditional curriculum.
>
> It is interesting that our educative experiences, for most of us, certainly all of the people I know and respect in education have similar memories. Somewhat different scripts . . . of very negative experiences, and also of not really necessarily achieving well . . . . I hated it. I mean it was just ah! lets make something dead, you know, it really is like death. When Freire talked about banking education as about necrophilia, it really is. That is the right word isn't it -- making love to a dead body? It really is, there's no life in it. And, I think nearly everyone I know, it's about wanting to be different.

Nora is adamant that her art educational experiences were perceived as deadening to her mind and spirit, deadening to her self: her bitterness is clearly read in the narrative. This kind of teaching may be worse than no teaching at all. Some teachers serve as an institutional Cerberus, who guards the gates of artistic academe'. They also represent powerful role-models of professional behavior. Nora was asked about role-models influence on her teaching ideology, and remarked:

> If someone told me to analyze my methodology, where did you learn to do this or that, I couldn't say. I had no models of this style I've developed for myself. When I'm in the classroom, I'm the best "me" that I know. And, it's like when we talk about creative process, and we talk about the suspension of time. That's what happens to me in the classroom. It is that sense of when you are, on the one hand, totally unconscious of yourself, and totally conscious, totally present.
>
> Making art is also transformative. The viewing of art can be. I see art then as a marker, as an indication of human possibility for transformation. And, when I take that into the social realm, I say that art and teaching about art is teaching about change, about possibility, about making the world a better place than what it is. And, that our ability and our potential to imagine, imagine a world that's different are infinite. And so that, inseparable to teaching about art is teaching for art, and nurturing imagination, and imaging, imagining, re-imagining the world.

Nora's teaching ideology is very similar to Elizabeth Catlett's desire to bring about a deeper understanding between people by teaching them to use and understand the languages of art. Catlett said about teaching:

> As a teacher I have had to learn much, including how to teach, in order to answer the questions and demonstrate for my ever-asking students. And from them -- black, white, Mexican and Japanese, I have learned (in Witzling, 1991, p. 342).
>
> I do know that I have followed an alternate path as an artist. I was not interested in making money and becoming famous. I was, and still am, interested in bring art to people who for one reason or another have little opportunity to see art or understand what it can do for them (in Witzling, 1991, p. 343).

Although, Rachel said she was not a crusader, she and many of the women art educators and artists appear to regard teaching as somewhat of a spiritual and cultural mission.

This is especially true of those women who develop teaching styles based on the anti-model. Art educators and women artists like Catlett and Chicago appear to be more egalitarian, more pluralistic, and open to knowing the world from a diverse variety of perspectives. Catlett writes,

> I'm a feminist, but I get the same feeling about the feminist movement that I get when I hear the very sad problems that middle-class women in the U.S. have in their need to express themselves. When I put it beside what is going on in the Black ghetto and the Chicano ghetto and in countries in Latin America and Africa -- especially South Africa -- and the Far East, middle-class feminism doesn't get to be that important to me.
>
> I am interested in women's liberation for the fulfillment of women; not just for jobs and equality with men and so on, but for what they can contribute to enrich the world, humanity. Their contributions have been denied them. It's the same thing that happens to Black people . . . .
>
> Does this suggest that there's a woman's aestheticism different from the traditional male aestheticism? Would you like an informed critic who knew nothing about you, on seeing one of your works, to identity it immediately as female-produced? I would be very happy. I have nothing against being identified as a woman or a female artist. I think there's definitely a woman's aestheticism, different from the traditional male aestheticism. I think that the male is aggressive and he has a male-supremacist idea in his head, at least in the United States and Mexico. We need to know more about women. I like to interpret women: women's ideas, women's feelings. The female aestheticism in more sensitive, and I'm happy to be a part of it (in Witzling, 1991, p. 347-348).

Like many of the women artists, Catlett sees beyond the immediate issues of feminism to the broader context of all people in the world. She rightly remarks that there are situations that are far worse than the issue of middle-class women's expressive capabilities. However, she does not imply

that the problems are not important, a better life for women in one area could teach women to broaden their concerns to make a better life for people everywhere. This appears to be a concern of many of these women art educators and artists. Catlett's teaching ideology is based on an aesthetically responsive context where there is an interaction of learning.

> There isn't anyone who can't teach you something -- if only you will learn . . . . I learned technique from traditional, establishment schools, and it took me a long time to realize that technique was the main thing to learn from them. But technique is so important! It's the difference between art and ineptitude . . . . You can't make a statement if you can't speak the language; here it's the language of the people, the language of art.

Catlett subscribes to a separate aestheticism for women which is more sensitive to others, and less competitive. She takes from her experiences what others have to teach, and uses that to deepen her knowledge and understandings about others in the world. Catlett uses her expressive power in her art and teaching to enhance the lives of other people, to teach them what she has learned, and to set an example for them to follow. Judy Chicago has also progressed beyond the narrow bounds of her own experience, and used it to positively affect the lives of others through her teaching. Like Catlett, she also believes in a separate women's aesthetic.

Chicago is a very outspoken critic of art education in colleges and universities, and her writing is often polemic on those issues. Chicago (1977) writes about the structure of education in colleges and universities:

> Flexibility in professional role-relationships was something that seemed impossible to achieve within male-dominated institutions. The professions isolate people

> and force them to function in terms of professional "roles" rather than as people. In fact, generally, role-playing in male society freezes people into shapes that are not necessarily congruent with their real identities. But it was not the fact of role-playing itself that upset us, but rather that roles were pervaded with positions of dominance and submission. Just as dominance insinuates itself into the relationships between men and women, so it was inherent in all the relationships in the art school and the art professions. The dean is dominant over the faculty; the teacher over the student; the museum director over the curator; the gallery owner over the artist; and whoever is in the (male) dominant position victimizes the person in the (female) powerless position (p. 196)

Thus, the power structure of the institution is patterned on a dominator model as Riane Eisler (1987) has called it. This structure compartmentalizes people into narrow categories of specialization, and renders them imperceptible as people outside of the classification. These are the "boxes" that Catherine spoke of earlier. Chicago's teaching ideology also appears to be patterned on the "anti-model" in that respect. She is concerned that the structures of institutions are themselves destructive to women's development. Chicago (1977) writes,

> A great many young women entered the beginning art classes and few emerged from the schools into professional life (p. 70).
>
> Our notions about who can or cannot be artists need reevaluation and that our educational systems are allowing the potential of women to remain untapped. I have, since that year, [in Fresno] traveled around the country, lecturing and working with women. Again and again I have discovered that the women in the various art programs are being virtually untouched by their education. They sit in classes taught primarily by men, look at slides of work done almost exclusively by male artists, and are asked to work on projects that have little to do with their lives and concerns. If they make images that are relevant to the facts of their

> femaleness, they are put down, ignored, laughed at, or rejected. Is it any wonder that few young women succeed in becoming serious artists? Often women pay large amounts of money for an entirely inadequate education (p. 91).

Chicago reports the first women's art program in Fresno effected a change in women's lives in only one year, even for those who previously had few art skills. She writes,

> Some of them had no art skills at all; others had been discouraged by male teachers from continuing with their work. And yet they succeeded because they were in an environment that allowed them to be themselves and that demanded excellence from them.

A challenging, psychologically safe, supportive, and encouraging atmosphere of high expectations and the pre-conceived belief that all can succeed and grow, operates as a self-fulfilling prophesy. These contexts and pedagogical practices also build positive concepts of the possibilities of selves. Role-models set examples that others internalize as images in the imagination and follow, or revolt against. Chicago says her role-models in art education were identified with men because she felt "different" from other women:

> I had had women teachers before I went to college, but at the university, the respected members of the studio faculty were all male. There were two older women teaching in the painting department; however, they were discounted by the male teachers and students. I can remember talking to one of the women and discovering that she was a fascinating person. She had lived a very independent life, had studied with John Dewey and traveled widely. The other female instructor had a collection of women's art that everyone laughed about and that I never made an effort to see. It makes me feel sad to know that I did not pursue relationships with these women because of male peer pressure. But the men didn't respect them, so how could I? (p. 28).

Although, Chicago does not locate the women other than in the painting department, it would appear that as one of the women studied with John Dewey, then they may have been art educators. At that period in time, there were usually no women employed as studio professors, therefore, the women may have been art educators. The treatment Chicago describes is the manner in which art "teacher" educators are generally regarded in most college and university art departments. Chicago continues by describing the structure and pedagogical practices in the women's art program:

> We structured the program so that it would be open-ended and able to accommodate a variety of needs. One of our firmest principles was that whenever a number of needs arose that could be seen as conflicting, we would not approach them in terms of which needs are the most important, thus denying some while acknowledging others, but rather by asking: How can we accommodate everyone's needs? (p. 194).
>
> We were committed to helping female creators develop new forms, make new kinds of work, and take responsibility to put that work out in the world, make a context for it, secure its effectiveness, and help other women do the same for themselves. I use the term "female creator" advisedly, because we felt that once women had new expressive options, they might very well make themselves into new kinds of artists, for whom a new term might be useful.
>
> Since we planned to work out of a content base, which would allow the fusing of emotion and idea, we intended to ask women to think about all the possible ways they might express their subject matter and then help them learn whatever techniques were necessary for the realization of their ideas. Since women would be required to familiarize themselves with the work of women of the past, they would need methodological and research skills . . . . We felt that the women needed to be able to write about their work and that of other women . . . . then they could get together to write about each other's work . . . . We wanted to train women to educate other women, to move out into the world and establish classes based upon the techniques that had

> helped them to become independent, confident, and productive human beings (p. 195-196).

Chicago found that women art student's development progresses through an awkward stage before reaching the full power of expression. It is at this stage than many art students loose a sense of confidence in their ability because they are judged inept at an extremely critical time, and at exactly the time they need the most support and encouragement to "break through" to a higher level of capability. This appears to parallel human development. Chicago (1977) writes of this stage:

> Faith Wilding, the Feminist Art Program's first graduate student put a painting into the annual graduate-show. This work clearly reflected all of the values of the program that I supported. It was direct; the subject matter was clear; it related to her own experience; but it was clumsily painted. This is an inevitable step in feminist art education because, as students become successively more connected with themselves as women, they usually go through a stage of making very overt art. This art is often awkward because it is an attempt to articulate feelings for which there is, as yet, no developed form language. As the women develop as artists, they build skills that are relevant to their content. Their work improves and they become more sophisticated, but that sophistication is built on a solid, personal foundation and is not a result of imitating prevailing art modes.

However, the response to the work of the women graduate students immediately placed women back into the same contexts of art-institutional prejudice, and pejorative, rejecting attitudes and values that the Feminist Program sought to eliminate. Chicago (1977) continues,

> The male faculty in the art school objected to our graduate student's painting; they said things to her

> that were identical to the things that had been said to me when I was in graduate school . . . . our first graduate was being subjected to the same misunderstanding, prejudice, and blindness that I had endured. This problem extended to the whole program. Once the women walked out the door of the Feminist Program, they were confronted with a set of values that promoted non-exposure of feelings, standards of art that derived from the male art community, and pressure to be "professional," whether that professionalism was real or merely a posture (p. 183).

The program Chicago outlines would be beneficial for both male and female students if the basic purpose of educational institutions is to offer quality art education programs dedicated to giving value for compensation received from public tax dollars, personal purses, and private funding. To do otherwise is to commit fraud. Some women are so damaged by their experiences that they seek a symbolic resolution to the conflicts they experience as Jackson (1984) has said. O'Keeffe and Emily Carr appear to have retreated inside themselves as a protective strategy.

O'Keeffe initially taught art because she needed to make a living, and appeared to resent teaching, not necessarily the people she taught, but the time it required away from her own struggles as an artist. She felt that she didn't know and understand art, although, she had studied with almost every person available at the time. O'Keeffe asked Anita Pollitzer to find out the definition of art:

> Anita? What is Art any way? When I think of how hopelessly unable I am to answer that question I cannot help feeling like a farce -- pretending to teach any body any thing about it -- I wont [sic] be able to keep at is long Anita or Ill [sic] lose what little self respect I have -- unless I can in some way solve the problem a little -- give myself some little answer to it.

> What are we trying to do -- what is the excuse for it all -- If you could sit down and do just exactly what you wanted to right now for a year -- what in the dickens would you do . . . . (in Giboire, 1990, p. 59).

Anita sought the answer from any person with whom she came into contact who might know, and her letters to O'Keeffe are interspersed with the forwarded opinions of those she asked. Anita replies to O'Keeffe's request for a definition of art and the reason they continue to struggle to make meaning out of their experiences. Anita wrote,

> Pat -- you're screamingly funny -- I shook absolutely when I came to the serious part of your letter asking me what Art is -- Do you think I know? Do you think anybody knew, even if they said they did? Do you think I'd *care what* anybody thought? Now if you ask me what we're trying to do that's a different thing -- We're trying to live (& perhaps help other people to live) by saying or feeling -- things . . . . To me that's the end always -- To live on paper what we're living in our hearts & heads; . . . . I think I can read you're not hating your pupils either (in Giboire, 1990, p. 63-64).

Pollitzer rightly assumes that O'Keeffe does not direct her anger toward the students. And, O'Keeffe replies to Pollitzer,

> Teaching -- fun - Anita! Trouble is -- I don't have to work hard enough and am so mixed up with myself and the way I want to work myself and what I want to do that I'm not making the best use . . . . (in Giboire, 1990, p. 65).

Georgia O'Keeffe was the only woman in the study who appeared to be unconcerned with broader social and cultural issues beyond the self. She chose to separate herself from most social contacts in order to maintain art production.

## Intertextual Similarities and Differences in the Narratives of Women Art Educators and Artists

Both the narratives of women art educators and artists were concerned with aesthetic and creative contexts which are created by the persons of their teachers who serve as role-models for the "artistic self". The two groups of narratives reveal a similar phenomenon which may be particular to women's experience. Their lives and work are closely interwoven, and without clear boundaries between either themselves and their work, or their lives and their work, whether that is teaching or making art. Beittel (1972) terms this deep interrelationship between self, work and life, "autosymbolic" and says the artist's lives flow in and out of their work, and their work flows in and out of their lives. This would appear to be true for many of the women in the study.

The women in the study appear to be similarly oriented toward an interrelationship of form and content. The forms and content of their creative work are more symbolic of their lives. The emphasis in the work is on wholistic interpretations and effecting a balance between an inner subjectivity and an outer objectivity. The teachers the women in the study speak of appear more concerned with formal, as opposed to symbolic issues in art. This situation may reflect the fundamental split in the art world: "Art for Art's sake"; and "Art for Life's sake". The women art educators and artists appear to be oriented toward an "Art for Life's sake" philosophy in the language of their work, and in the focus of their teaching.

The women art educators and artists also appear to be concerned with broad social and cultural issues of human lives, and many of them are focused on helping others to

recognize, understand, and avoid the pitfalls and pain of their own experiences. This indicates the women have both a strong social consciousness, rather than merely self-consciousness, and an indomitable sense of self. Women artists like Chicago and Catlett, as well as many of the art educators approach teaching as a social, cultural, intellectual, emotional, and spiritual mission. Anne Truitt's narratives use feminine metaphors of nurturing to describe her relationships with students. This attitude may reflect an orientation to teaching for women that is based on collaborative cooperation and the creation of community which is different from pedagogies based on competition and conquest.

The effects of contexts and pedagogical practices appear to have a direct influence on the quantity and quality of the women's production in both groups. It appears that the women art educators like Rachel, who defined themselves as artists, experienced shorter durations of no productivity as the result of destructive experiences in art education contexts. However, many of the women described the effects of damaging contexts and pedagogical practices as lasting for "years"; for Carr, as long as 15 years; for many like Catherine, no artistic production may be permanent. Both positive and negative contexts and pedagogical practices appear to be powerfully potent forces in the development of both artists and teachers.

Both groups describe the process of learning, and equate it with the processes of human development marked with failures and successes. However, the narratives of both the women art educators and artists also describe being punished for wanting to learn, for the awkwardness of their attempts, and describe the humiliation and embarrassment experienced for failure. They describe working conditions in which they

are often marginalized, allowed few resources, and denied respect or acceptance within a community of artists, scholars, or teachers.

The women artists and art educators speak of a fundamental reverence for the "artist", and hold the concept of this mythical being in great awe and respect. Teachers who have achieved this distinction are extremely powerful role-models. Therefore, the "artist" who is teaching, exerts a direct determining influence on the lives and work of their students, and consequently, the work of their student's pupils.

The women art educators may encounter excessive pedagogical abuse in art educational contexts because they are neither respected as artists or as teachers, and are demeaned and marginalized in all educational contexts. The narratives of the women art educators are filled with painfully raw and deep outrages about their experiences which may explain the concrete particularities of their memories.

Many of the women art educators seem to develop teaching ideologies which are based on exact opposites of the models experienced in art education which is the phenomenon of the "anti-model" which permeates the narratives of the women art educators. However, for some, these are opposite extremes. In any situation, it is difficult to develop or maintain a positive and confident orientation to one's creative work and teaching in hostile circumstances.

For many of the women artists, teaching informs their art making. However, for the women art educators, many of them no longer make art, and are focused on giving to others what they were denied. Chicago and other feminist scholars attribute the majority of blame to institutional structures

in education which are predicated on masculine models and values of separation, competition, aggression, and hierarchical power and control. These structures and systems appear to be fundamentally opposed to the women's preferences, and ways of being, knowing and understanding the world that Gilligan's and Belenkey. et. al.'s research indicate.

The final portion of this chapter is presented as a summary of the chapter through the discussion of the relationship of the concept of self to the production of works of art and teaching ideologies.

## A Description of the Relationship of the Concept of Self to Production and Teaching Ideologies

The concept of self is the primary structure of the self and is composed of all the thoughts, feelings, images, identities, and evaluations having reference to the self. The concept of self is directly revealed in the "I", "me", and "mine" of language, and through works and texts. The concept of self is constructed through a dynamic relationship between the self and others in the social and cultural context. Some researchers argue that the concept of self, in its entirety, is an internalization of social interactions. The concept of self is, therefore, "learned" from others, and all the possibilities in which the self can be conceived are subject to consensual validation. Regardless of how a person would prefer to think about the self, in order to become a part of the self-concept, it must be supported in the social and cultural context. It would appear that we are, to some extent, what others believe us to be, and allow us to be.

The power of positive contexts and pedagogical practices, based on attitudes and actions which value, honor, and

respect other selves, expand the possibilities of a self, and strengthen positive self-images, identities, and self-esteem. Positive concepts of self are established through successfully meeting challenging problems in a psychologically safe, supportive, and encouraging contextual environment.

These kinds of contexts and pedagogical practices build positive concepts of self, but directly and positively affect the quantity and quality of artistic or creative production. Teachers who establish these kinds of environments present role-models which consequently influence the construction of ideologies which structure the basis of art education pedagogies in a positive direction.

The concept of self is a flexible and dynamic structure in a constant process of creation and re-creation. However, the salience of the self-image is a critical factor in the ability to establish responsive relationships with others in the social sphere, or "the other" as an object of perception. If the concept of self is challenged or threatened, as in "dissonant contexts", self-consciousness is heightened and becomes predominant in consciousness. This phenomenon effectively reduces perceptual acuity, flexibility, and expansiveness because subjective attention is focused on the self-image rather than the external world.

The developmental and transformative effects of positive contexts and pedagogical practices on the concept of self and the quality and quantity of perception and production is strikingly contrasted by contexts and pedagogical practices which are perceived as destructive, punitive, hostile, or indifferent. In art education, negative contexts and pedagogical practices directly limit or curtail both the quality and quantity of aesthetic perception, creative invention, and

the production of expressive works or texts. Thus, there is a direct influence exerted on the concept of self and the development of the artistic self by the type of interactional experiences in art educational contexts.

Experiences which expand the concept of self by developing positive images, identities, definitions, evaluations, and possibilities of a self are beneficial to both the self and to consequently to others. The relationships engendered by a positive concept of self empowers one to go beyond self-consciousness and become socially conscious, and is related to Bakhtin's ethical responsibility. The force of positive pedagogical practices is such that even one powerfully positive interaction is often sufficient to strengthen the concept of self, define the self as capable of successfully meeting challenges, and aid the development of the artistic self. Both Clement Greenberg (in Truitt, 1982) and Lansing (1976) remark that it only takes one "respected" friend or teacher to make the difference between success or failure for the artist.

The women in the study regard the language and processes of art as a fundamental way of knowing themselves and the world, therefore, their concept of self, including self-image, self-identity, and self-esteem are interrelated to a definition of the self as an artist. Many of the women art educators and artists spoke of a difficulty in expressing themselves through verbal language, and appear to feel more comfortable, secure, and capable of expression through the language of symbolic imagery. This symbolic imagery may be similar to the ways in which the unconscious self communicates with the conscious self. Rachel has recently been exploring dream imagery through her art as a method of understanding her self and her work. She discussed both the

physical and emotional healing properties of making art, and said,

> The imagination is the link between the conscious and the unconscious, and so it makes a lot of sense because that's how it affects healing I think, either mental or physical, or both is that it helps to connect that part of ourselves that isn't, that we are not maybe aware of that is very powerful and has a very powerful energy that we can harness.

Rachel has done extensive research into the ways that other artists have used similar images and themes to make meaning from the images in her dreams. She constructs journals in which she draws, writes, and pastes in copies of art historical images which is the method of inquiry that many artists use to develop the focus of creative work. For Rachel, the self *is* the work, and her earlier positive experiences enable her to maintain a definition of self as an artist. Rachel remembers her year with the women's mentoring program as:

> A year where I really explored my own self-concept as an artist. I really sort of confirmed that I was, and that I'd always be one, and that I was proud to be one, and that I would always find a way to make time for my work.

However, if women artists are compelled to separate the self from their work, and experience demands that limit or deny the expression of self through the creation of imagistic forms, then knowledge of the self and world is effectively eliminated or, at best, constrained within particular parameters. For a person who feels "at home" in the language of images, the silencing of that form of expression is a silencing of the self's ability to effectively communicate

with the self and with others. If people lose the ability to express relationships between self and others, they also lose an essential part and identity of the self, and the ability to relate to others. Many women artists and art educators experience the loss of the artistic self as a death for which they visibly grieve. The limitation or loss of the ability to know and relate to the self and others has a devastating physical and psychological consequences. Artist, Kay Sage has written a description of the confusion she feels about expressing her perception of the world in her writings, and the efforts of others to criticize her attempts:

> What I write
> is not literature.
> My friends told me that,
> I know it, of course;
> I agree with them,
> I'm of their opinion.
> But then -
> When you have things to say
> what are you supposed to do?
> Is it forbidden to write
> them down?
> Must you hold your tongue?

O'Keeffe's confusion about what is "art", and her fear of external misinterpretations and definitions of self resulted in a separation of self and others which was a symbolic resolution of the conflict she felt with others. However, this does not imply that she had a poor or weak concept of self, but that it may have been the only way she felt able to preserve her self-concept as an artist. By removing her self from the conflict, she avoided any interpretations which did not coincide with her own. O'Keeffe writes,

> This feeling of not knowing anything and being pretty sure that you never will is -- well -- I might say awful

> -- if it wasn't for a part of my makeup that is always very much amused at what ought to be my greatest calamities -- that part of me sits in the grand stand and laughs and claps and screams -- in derision and amusement and drives the rest of me on in my blundering floundering game -- Oh -- it's great sport (in Giboire, 1990, p. 65).

These are some of the voices of her self, and are probably those of people who have revered or reviled her. Her resolution was symbolic and protected her concept of self, but may not have allowed it to expand for it is not possible for the self-concept to grow in an arid desert such as O'Keeffe found in which to live and work. It may have been that the connection of self and work was so strong for O'Keeffe that she was forced to make a choice between her fundamental identity of self and others. O'Keeffe writes to William Howard Schubart:

> About my work Howard -- I always have two opinions -- one is my way of seeing it for myself -- and for myself I am never satisfied -- never really -- I almost always fail -- always I think -- now next time I can do it -- Maybe that is part of what keeps one working -- I can also look at myself -- by that I mean my work from the point of view of the looking public -- and that is the way I look at it when I think of showing. I have always first had a show for myself -- and made up my mind -- then after that it doesnt [sic] matter to me very much what anyone else says -- good or bad [sic]
>
> What I put down as the most ordinary things I see and know is different than what others see and know -- I cant [sic] help it -- it just is that way (in Giboire, 1990, p. 229).

Thus, O'Keeffe describes Bakhtin's dialectic creation of the self through the relationship of self and other. She understood that the perceptions of others, when they interpreted her work, was a reflection of her self. Although she

was often offended by others interpretations of her work, O'Keeffe was supremely interested in what others saw in her work, and she used the work as a way to see and know her self.

The interpenetration of works of art and the concept of self, and the deep relationship of self and work was evident in many of the women's narratives. Anne Truitt (1986) writes,

> Despite years of self-discipline, I can never entirely avoid identification with my work and when it is bothersome I feel as if I were myself criticized. I have thought a lot about this aspect of my work and wonder sometimes if the vulnerability of my sculpture does not combine with their size to awaken the subtle hostilities evoked when women retain innate delicacy even while asserting their existence (5 January 1984, p. 104).

The work of art is perceived as an extension of the self, and all of the manners in which the work is regarded are perceived as the way the self is valued. In constructing the "other" of the work, and projecting intimate and subtle symbols of experience into it, it serves as a way of organizing, constructing, and knowing that experience. Without this fundamental exchange between self and "other", and the concrete expression, experiences of self and other cannot be known either by the self or others. For many artists, this other of the work is regarded as a spiritual home. Anne Truitt (1986) continues,

> The new wing of the Baltimore Museum of Art opened last night. When I entered the gallery in which my sculptures are installed, I fell back -- actually stepped back -- before the force of my own feelings distilled into forms rendering visible their own beings. Tears rose to my eyes and from that freshet of feeling

> the unchangeable and unchanging truth: I am always, and always will be, vulnerable to my own work, because by making visible what is most intimate to me I endow it with the objectivity that forces me to see it with utter, distinct clarity. A strange fate. I make a home for myself in my work, yet when I enter that home I know how flimsy a shelter I have wrought for my spirit (15 October 1982, p. 19).

The creation or construction of a work of art is, in Truitt's words, a home for the self, and as Rosenberg (1979) has said, it is considered a part of the self. Expressions of the subjective interpretation of the relationship of the self to the world renders the self visible to the perceptions of both the self and to others. Therefore, the attempt to express the self through the creative product is essentially an attempt to make known the connection self to other. The symbolic forms and contents that are invented represent a language in which the subjective thoughts, feelings, ideas, and meanings of the self can be made objective, and one gains the freedom to say, "This is the way "I" see it.

A strongly positive concept of self is both empowering and liberating, however, the self is no longer completely under the power and control of others, and is not easily manipulated. Interestingly, positive concepts of self eliminate many of the desires for power and control *over* others, and enable the self to focus beyond the confines and limitations of self. Rachel believes the reason that one of her professors was so rude and destructive is related to his concept of self and self-definition as an artist:

> I really felt very strongly that [the professor] had a very low sense of self-esteem. That was the only reason that he needed to have so much bravado about being an artist. I mean, he would wear the artist's hat and he would walk around with the paintbrushes sticking out of his back pocket just to make sure that he was an artist because he didn't really . . . he wasn't sure of

> it himself. And, I find that over and over again, that those who are most secure in their knowledge of who they are, have the least need to tell everybody else.

The last remark should be interpreted as meaning they have the "least need to tell everybody else" *who they should be*, but share "who" they are and how they perceive the world through all their capacity to know and understand the self. In using all the means at hand to know the self, one comes to know others as well; and in knowing others, one comes to know the self. This is the relationship between the methodology of creative and artistic expression and the concept of self. Most often, when one truly comes to know and understand another, one finds they are usually unlike the preconceived understandings derived from stereotypes and abstract categorizations.

There is a direct and powerful relationship between positive concepts of self and the ability to wholly perceive an other, to create and invent new connections and relationships, and to express one's knowledge, understanding, and meaning of the world. Rather than expending vital power and energies in "defending" the concept of self as valuable and worthy, positive concepts of self create excess power and energy which liberates people to consciously contribute that energy and power to the world. The attitudes, actions, and beliefs which constitute a positive concept of self, therefore, are used to empower and liberate others.

Judy Chicago provides an example of one of the commonest strategies for building positive concepts of self despite the conditions encountered in destructive contexts and pedagogical practices. Her example is repeated by many of the women art educators and artists in the study. Chicago's coping strategy was to use her experiences as a road map and example

for other women to follow, and thus, she became a positive role-model. Perhaps the strength of her language and some of her politics are controversial, nonetheless, she risked the exposure and possible rejection of her "real" self through her actions. This was a creative action. Chicago's narratives reveal a building of positive concepts of self through the activities of teaching others to believe in themselves. Chicago (1977) writes,

> Working to build the female art community in Los Angeles helped me to expand my own self-image, to experience myself in ways that are simply not possible within the present structure of male-dominated society, where women's power is seen, if not negatively, then certainly stereotypically. In fact, male society makes women feel as if their power is *not needed or valued*, whereas in the female community, women's power is essential. This drastically changes the way one experiences oneself as woman, as one is valued for the *development* of one's capacities, rather than for the repression of them . . . .
>
> I had been involved in a process, a process which had allowed me first to experience myself, then express myself fully, a process that has rarely been available to women and which, in my estimation, is simply not possible in a male-dominated situation. Once I could actually be myself and express my point of view, both personally and professionally, I recognized that *through my art*, I could contribute my values and attitudes as a woman to the culture in such a way that I could *affect* the society . . . . a process that can lead us to a place where we can express our humanity and values as women *through our work* and in our lives and in so doing, perhaps we can also reach across the great gulf between masculine and feminine and gently, tenderly, but firmly heal it (in Witzling, 1991, p. 378).

Chicago has described the way to build positive concepts of self, and speaks of great challenges and hard work. She does not choose to retreat into the debilitating trap of victimization, although, she relates many instances of being

physically and psychologically victimized so that other women can make meaning of their own painful experiences in art educational contexts. The quality of the conditions created by the contexts and pedagogical practices, which were a part of the Feminist Art Program, demonstrated to Chicago and others that the relationship between the quality and quantity of creative productivity is directly effected by aesthetic, creative, and expressively facilitating attitudes, actions, beliefs and values of those who teach in the program. This kind of program also offers a role-model for positive pedagogical practices and art educational contexts for both men and women.

Many of the women in the study felt a direct relationship existed between teaching art and making art in a cooperative and collaborative community. They felt the production of art was informed by teaching others. This is also conversely true: the teaching of art helps clarify concepts of art which, then, informs the processes of art making. Chicago describes her journey toward a whole and positive concept of self through becoming involved in finding women artists as role-models, learning from their lives and struggles as women and as artists, and "teaching" art to other women. Chicago (1977) writes,

> My readings, my studies of women's art, and the developing female art community were combining to make me feel comfortable about myself, to feel confident about exposing my real feelings, and to relax and feel less anxious about my self. I was also emerging from seeing myself through the limiting stereotypes available to women in male culture. In my efforts to avoid being considered a "dumb cunt", I had accepted being seen in terms of another stereotype, that of the "superwoman." To protect myself, I had learned to hide my needs and to get what I needed through giving to others. In the context of the growing female community, I was experiencing myself in a new way. Some

> women perceived me as men did: strong, invulnerable, defensive, manipulative. But there were others who were able to see me as I really was: strong but vulnerable, powerful but accessible, strong-minded but open. As I saw my own perceptions of myself reflected in their views of me, I was able to expose more and more of my softness, my shyness, my fears, and my needs. This process had a profound effect on my work (p. 179-180).

The relationship between the concept of self and the role of the artist and/or teacher is deeply interpenetrating in the lives of the women in the study. Women do not appear to neatly compartmentalize their existence, and draw no distinctions between life and work. Their expressions are symbolically interrelated with *who they are as women and as human beings* in the world, and feel that to deny one is to effectively eliminate the other. Works of art, whether they are texts or visual artifacts, are closely interwoven and incorporated into the concept of a "self", and appears to be true for these women in the study.

The objects of attention, words and images, become incorporated into lives either consciously or unconsciously. Women have been repeatedly criticized for absorption in their work and in the lives of others, but the study indicates that this is one of the guiding principles in the development of the artistic self. The complete merging of self and other and the total wholistic absorption of the self with the other is the first step in the creation of both the concept of self and the "artistic" self. The second step is a return to the subjectivity of the concept of self and reflect on the "meaning" of the experience of seeing the world through the *other's frame of reference*. This second step is critical, because if one becomes trapped in the limitations of the other's perceptions.

The narratives of the five women art educators: Beatrice, Catherine, Elaine, Nora, and Rachel; and the narratives of the six women artists: Carr, Catlett, Chicago, O'Keeffe, Pereira, and Truitt are intertextually related. They also demonstrate aesthetic, creative, and expressive qualities of the artistic self. However, the analysis of the narratives raises a question concerning the women art educators and the expressive model. The women in the study are, and were, extremely committed, hard-working people.

Women have always worked very hard, and make extensive contributions to other selves, societies, and cultures, however, they are often, neither respected or rewarded. Irene Rice Pereira's following narrative is an excellent summary for this chapter:

> Women have always worked hard is obvious. The professional women [sic] of the 20th century works even harder; for she still has her household and parental duties to perform. Yet these women have distinguished themselves in practically every field with accomplishment -- from ambassadors to scientists; anthropologists to cabinet ministers and so on. If man still lives in the conservative hope that women are only a flash in the pan -- he is deluding himself. Women are here to stay and they certainly can match man's strength with endurance. However, I am only qualified to speak from the realm which I personally experience; namely that territorry [sic] which is very little concerned with the factual world and only believes in the reality of the absolute and eternity. Nevertheless, no matter how remote that world may be from the physical and objective reality of things, one is constantly shocked into the realization that this inner world can only be preserved by understanding some of the problems that related to the social conditions of the present. Once a woman ventures outside the traditional preoccupation with a family, she is confronted with this masculine world of objective statements, facts, aggression, competition, thinking and logic. The role of this kind of a woman is very difficult and presents a dilemma; because while participating in the objective, masculine world, she still must preserve her femininity or her personality

> suffers from the conflict. Even in the more delicate and tenuous professions -- such as poetry, painting and music the same problem exists. In painting, the male artist tolerates the woman who makes delicate feminine pictures; but should he sense ideas, masculine strength or force of conviction, he feels his masculine territory has been violated [and contaminated]. The worst insult he can inflict on a woman is to suggest that she paints like a man as he indifferently shrugs his shoulders....
>
> In human life it takes both sexes to reproduce the "One" living thing of creation. Creative life is experienced in the human mind, makes a unity out of multiplicity -- one side cannot be sacrificed for the other. The artist is [her] his *work* -- and his [her] conscious attitude is a responsibility to these children of creation (in Witzling, 1991, p. 257-258).

No single person, or even a group of people, can perceive the infinity of reality. We must learn to see more and see *together*, strive for balances, and look for new connections.

# CHAPTER V

## SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

### Summary of the Study

Art historian, Linda Nochlin, and art critic Lucy Lippard suggested that professional programs and art institutions are the locus of women's problematic experiences as both artists and teachers. Therefore, the purpose of the study was to examine the effects of visual art education in the context of professional education in colleges and universities on women art educators' and artists' concepts of self; the relationship of the self-concept and pedagogical practices which create contexts and conditions for the production of works of visual art; and the influence visual art role-models in the development of teaching ideologies. Pedagogical practices represent the interaction of curriculum (what), and teaching methodologies (how) of art education, and create particular contexts and conditions for learning and teaching the visual arts.

It was proposed that pedagogical practices which enhance or diminish the concept of self create contexts and conditions which facilitate or limit artistic production, and exert powerful influences on the formation of teaching ideologies. Understanding women's problematic experiences in art education may provide insights into women's career choices in the visual arts. Therefore, the study identifies specific pedagogical practices which create facilitating or limiting contexts and conditions, and using Lippard's (1971)

categories of problematic situations (see Appendix A), identifies longitudinal patterns of problematic experiences.

The methodology was based on the analysis and interpretation of two sets of biographical self-narratives. A sample of five women art educators, who provided the first group of narratives, were interviewed in order to gain information concerning the perception of specific experiences in art education which facilitated or limited their artistic development. It was believed that personal experiences provide the basis for visual art teaching ideologies. Four of the women art educators, Beatrice, Nora, Catherine, and Elaine, are currently enrolled in doctoral programs in education and art education, thus, they represent higher levels of successful professional achievement. Rachel, the only woman not in a doctoral program, was the only art educator in the study who defines herself primarily as *both* a professional artist *and* an art educator.

The published letters, journals, and self-narratives of six nationally, and internationally recognized women artists comprises the second group of narratives. The women artists, Georgia O'Keeffe, Judy Chicago, Anne Truitt, Elizabeth Catlett, Emily Carr, and Irene Rice Pereira were chosen for the study because they were, or are, also engaged in teaching art education. They collectively represent a span of approximately 90 years in art education as students and teachers. All of the women in this group define themselves as "artists" who teach in order to make a living with the exception of Elizabeth Catlett, who, like Rachel, conceives of herself as both an artist *and* a teacher.

Initially, the study proposed to study the published accounts of five women artists, however six women were

included in the narratives in Chapter IV. Extensive autobiographical publications were available for Anne Truitt, Georgia O'Keeffe, and Judy Chicago, however, a similar breadth of published self-narratives was not available for Emily Carr, Elizabeth Catlett, and Irene Rice Pereira. Therefore, the decision was made to increase the number of women artists in the study to six in order to present comparable data.

The methodology employed for the study is one that personally and professionally situates the researcher within the discourses of art education and women's experiences. The researcher's own art educational experiences provided the impetus for the study. The methodology provides a way of going beyond the narrow confines of subjective self-perception and places the issues in a broader social context. Therefore, personal experiences shaped the research, and the research shaped and reshaped personal experiences which created an interactive relationship between the researcher and the material of the study.

While the methodology was effective in expanding knowledge and self-reflective understanding of women's situations in art education, it presented difficulties in the organization and presentation of the research. The combination of an interdisciplinary approach across diverse fields, and the vast amount of narrative material from the two groups of women, sometimes appeared hopelessly snarled. Weaving the strands of connections into a coherent body of information was a difficult task because no clear boundaries existed in the self-narratives. Often, the questions and preoccupations of the researcher seemed to be the central subject in the sense that it was primarily the interests of the researcher that focused, organized, and constructed the research.

Sociologist, Susan Krieger (1991) described the problems encountered in responsibly using "anecdotal data", and selectively "choosing quotes from books that prove one's point" (p. 193). Like Krieger, the researcher often felt the stories were constructed out of bits and pieces which somehow might not tell the entirety of the "other's stories -- [but] not actively changing, trying faithfully to record, formulate and interpret" (p. 193) the narratives of the women in the study in ways that would not violate the subject's sense of self, trust in the researcher, or expose them to ridicule, disregard, or public condemnation. Krieger (1991) said, "the stories that people tell me, that I hear, seek out and gather, are absolutely dependent on my own sets of issues and interests, [and] my own experiences" (p. 193).

Too often, as a way of dismissing and distorting, or detracting from the real issues of women's experiences; research of this type is defined as a trivial catalogue of female complaints. Collins and Sandell (1986) provide a list of some of the more common comments (see Appendix C). However, irresponsible categorizations arise out of a closed-minded ignorance and indifferent unresponsiveness to issues concerning ethical social interactions. It is interesting that women are often considered superior in all that is devalued in the social and cultural context such as nurturing growth and development, and providing supportive contexts for others. As they move into areas that are respected and valued, these areas often undergo a subsequent cultural "devaluation": teaching is an example of one such area.

Another research concern was to present a fully adequate description and interpretation of the central issues and themes revealed by the subjects in the study. Descriptions are often reified into new categorizations and labels,

and it is hoped that the descriptions and interpretations of the women in this study are not similarly limiting. Therefore, there were ethical responsibilities, organizational, and procedural considerations which complicated the methodology. However, the richness and depth of knowledge and understanding, and the interactive relationship of "real" people was rewarding. The sensory perceptions of continually hearing the voices of the subjects in transcribing the interviews, and recalling the imagistic contexts and non-verbal discourses led to deeper insights. Reading and rereading the material of the texts facilitated the researcher's own personal and professional growth and development which could have been achieved through no other method.

The initial readings of the texts, and an intertextual comparison between each of the narratives of women art educators and artists raised central issues or themes which then guided the review of the literature, and the subsequent construction of three conceptual models. The study does not attempt to make comparisons between the self-concepts of women art educators and artists, but to identify the particular kinds of contexts and conditions created by pedagogical practices in art education which are facilitating or limiting to the concept of self and artistic self development. The models were used as a framework to organize and present the narrative material which would remain logically consistent with the purpose of the study, and as a theoretical generalization of artistic development.

The models of artistic "self" development are based on the interaction of: (1) gaining knowledge and understanding through aesthetic sensory perception and qualitative responses which develops the "ability to see", and focuses on empathetic identification, fully *seeing* the other and *seeing*

*with* the other's eyes and "I's"; (2) exploration, experimentation and discovery of new connections, and the invention of forms and content to communicate the personal meanings of interactions and relationships between self and other; and (3) qualitatively describing and interpreting the interactive relationships and identifications with the "other" through material expressions which are then available to the self and to other's perceptions.

Bakhtin believed a dialogical and interactive relationship existed between the self and the other in the creation or construction of the concept of self. He also suggested a similar interactive relationship between the creators, expressive works or texts, and the audiences of perceivers in any theory of art. The theory of artistic development presented by the study was based on Bakhtin's philosophy of self creation, aesthetic activity, creative action, and dialogic interactions.

Artistic "self" development is a metaphor for self development, and is focused on the other in order to know and understand the self and others in the world; making connections between disparate frames of reference, perceptions, and materials; and voicing or presenting aspects of the self through works and texts for the perception of others. Artistic self development is based on perception, relationships, and language. Positive self construction and the expansion of possibilities for a self is concerned with actions which are revealing of self rather than concealing in accord with a deterministic conformity of the self based on the interpretations of others in the social and cultural context.

Technical skill was not included in the theory of artistic self development. Technical crafting is considered by

the researcher to be an important process, but one that is secondary to artistic development. While the refinement of technique is necessary to the clarity of expression, it does not guarantee an inventive or unique interpretation. Learning technical processes and refining technique is similar to learning the rules of grammar; it is the "mechanics" of writing but not the soul. If creativity is encouraged, technical considerations will be invented to express the meaning of the work. Rollo May (1953) states,

> The artist spends many disciplined years learning technique. But [s]he knows that if specific thoughts of technique preoccupy him [her] when [s]he actually is in the process of painting, [s]he has at that moment lost his [her] vision. The creative process, which should absorb him [her], transcending the subject-object split has become temporarily broken; [s]he is now dealing with objects and himself [herself] as a manipulator of objects (p. 162).

## Findings of the Study

The findings and conclusions of the study are presented in discussions of the concept of self and the relationships of the concept of self to artistic self development in the narratives of the women art educators and artists. The study based the understanding of the concept of self primarily on the models presented by male researchers, and discovered that the models were generally compatible to women's experience. However, this compatibility does not imply that fundamental differences do not exist between men's and women's perceptual structures, manners of structuring and responding to relationships, and preferred procedural methodologies for organizing, constructing, and articulating knowledge. Without a thorough comparison with a similar study of male subjects, no conclusions can be drawn concerning these differences.

It was found that the concept of self is a wholistic unity of all thoughts, feelings, definitions and descriptions of images, identities, and values which have reference to the self. Thus, the concept of self is the fundamental frame of reference, and the lens through which all perceptions and actions are predicated, however, no two selves or concepts of self are identical. The concept of self is structured upon the "I" of language, the "eye" of perception, and the relationship of self and other. Therefore, the concept of self is constructed through sensory perception, symbolic representations in language, and the types of relationships with others in the social and cultural context.

The narratives of the women art educators and artists reveal that their fundamental concepts of self, "who" *and* "how" they are in the world and how they know and understand the world, are directly interrelated to the concepts, processes, and products of visual art. Thus, the transformative qualities of one effects a transformation of the other. This may explain their extraordinarily passionate commitment to the making and/or the teaching of visual art.

Therefore, the concept of self is closely interrelated to the development of the artistic self from the evidence in the narratives. The women's narratives also indicate that the self and world of women are not separately bounded entities, therefore, to articulate one is to articulate the other. Consequently to deny one, is also to deny the other. If the connections to self and others are denied, an essential part of the "self" is lost. A student once said, "experience validates one's existence" and the self is subsequently defined according to interactive experiences with others. It is also true that experience can *in*-validate

one's existence, and the self, therefore, is subsequently defined according to the dictates of an "other's" existence.

It appears that the construction and development of the concept of self parallels the development of the artistic self through the "languages" of expression. Expressions are the experiences of a self which are symbolically represented in languages of words and images. However, knowledge and understanding of both verbal language and non-verbal imagery is mediated by the concept of self, and by other selves in the world. Bakhtin stated, "the human act is a text *in potentia* . . . spirit . . . comes through the expression in signs, a realization through 'texts', which is of equal value to the self and to the other" (in Todorov, 1984, p. 18). Expressions of the self in texts, creative works, and actions are the contents of sensory perception, and they represent the only objective information available for knowing and understanding the concept of self.

The concept of self is revealed in the interaction of linguistic and semiotic structures of verbal language. Linguistic structures are "internal" to the concept of self. They reveal general philosophical and abstract ideologies or beliefs. Linguistic structures describe the "patterns of meaning" which are central to the concept of self, and linguistic forms represent the reflections of the self. They are, therefore, indirect objectifications which are used for analysis and classification. Concepts of art and teaching ideologies are most often represented in linguistic structures.

Semiotic structures are "iconic" or imagistic descriptions, and locate or situate the self in specific and particular concrete interactions between self and other. These

interactions are direct "contextual" objectifications which are internalized in memory through wholistic sensory images. Semiotic structures are considered "external" to the concept of self, and reveal conflicts between internal and external interpretations and definitions of self. Descriptions of the interactions between self and other are representative of contextual dissonances between internal and external definitions of self, and reveal frustration and outrage.

The building of positive concepts of self is founded upon the successful accomplishment of challenging tasks which call for an expansion of the definitions, images, and identities of self. This expansion builds self-confidence and a belief in the value or worth of one's efforts. Positive concepts of self increase perceptual awareness and openness to perceptual experiences because the conscious defense of the self are no longer necessary as a protective strategy. The connection of artistic self development and the concept of self is most thoroughly revealed in the relationship to perception.

Mastery in artistic development is achieved through a self-confident commitment to the process of expanding and strengthening perceptual acuity which develops increasingly finer and more subtle nuances of relationships and connections. Therefore, pedagogical practices which encourage, support, and engender positive concepts of self maximizes the opportunities for developmental progress toward mastery in the artistic self through the expansion of the perceptual field. They also create facilitating contexts and conditions for creative functioning, and expressive power.

The "othering of the self" through the objective material of artistic expressions enables the self to

symbolically cross the boundaries between self and other. However, only imaginative and expansively flexible eyes or "I's" are able to cross these boundaries. Rigid "I's" or eyes remain fixed in the narrow security of unchanging hierarchized categories and classifications which erects and maintains systems of power *over* others. On the other hand, open, flexible structures which are committed to empowering or sharing power *with* others exponentially increases the creative power of all. Rachel said,

> [The professor] is the only male professor at [the institution] who was not afraid, who really appreciated students who challenged . . . in fact he said to me one time, "Every time I'm around you . . . you always make me think of something new", and I took that as quite a compliment because he always did the same thing for me. But, you see, he was willing to let down the student-professor thing and look at you as a creator. Whether you were his age or not didn't make any difference. If you had creative energy, and you were working with it, and using it, and stimulating it, . . . you were probably stimulating his and everybody else's around you. So, unfortunately, they didn't give him tenure.

The women represented in the study continually sought challenging situations, and demonstrated high degrees of serious commitment and hard-working perseverance in achieving goals for professional preparation. However, they often were required to take circuitous paths to realize these goals. The women represented in the study, for the most part, also demonstrated an open-minded responsiveness to the perceptual context, and concerns for issues beyond the narrow parameters and interests of self. They also appeared to exhibit perceptual flexibility in attempting to incorporate a variety of frames of reference in describing experiences. Many of them were concerned with achieving balances between self and other, and between internal subjectivities and external

objectifications which precluded the need to deny either one or the other.

Feminist researchers have suggested that patriarchal social structures are predicated upon separations and compartmentalizations of work and life, and the structure of relationships within these social systems are based on rule-driven categories and classifications of commonalities and differences (those like and "not" like us). In many art education contexts, formalistic concerns are based upon abstract formal issues which separate form from content and which emphasize form *over* content. Male faculty and art educational administrators often unconsciously perpetuate competitive rule-driven hierarchies, establish rigid boundaries between the media and processes of art-making, and finely differentiate the domains of authoritative power and control. They often present a facade of individualistic self-sufficiency which is often predicated upon subordinate support groups.

According to London (1989), in competitive contexts one learns that they are "not best at anything" (p. 45) which diminishes the sense of self-worth and self-confidence. The women in the study were uncomfortable with competitive educational contexts and pedagogical practices. The narratives of the women art educators and artists reveal a preference for cooperative, collaborative communities, and an interpenetration of work and life. The women also appear to similarly prefer an interrelationship of form and symbolic content in their expressive texts. The women art educators and artists alike were concerned with making connections, and establishing relationships between self and other which are based a fundamental respect and valuing for the diverse contributions each person offers to the whole community. However,

the narratives of all of the women art educators and artists reveal fundamentally problematic experiences in the process of professional art education.

Art education is problematic for both men and women, and the kinds of problematic situations that women experience has been established by the study. Collins and Sandell (1986) note that "today many concrete barriers have been eliminated, but many linger to make participation more problematic for women than men" (p. 83). The narratives of women art educators and artists have revealed some of the problematic pedagogical practices which create hostile contexts and working conditions, and limit or destroy creative production.

Art Educator and artist, Kenneth Beittel (1972) discovered an interactive relationship between the self of the artist, the processes of making art, the educational context, and the creative work. He found that the context was critical to artistic development, and that the teacher's expectations exerted a powerful shaping factor in determining the failure or success of a student's mastery. Beittel's drawing lab was focused on providing non-evaluative feedback on the "processes" of drawing, however, it surprisingly provided insight into the relationship of context to artistic development. Beittel describes a supportive and facilitating context which resonates with the women's narratives,

> The artistic dialogue, that is, must be intrinsically rewarding and all-absorbing, not diverted by strong external criteria, especially if these interfere with the artist's imagery and feelings. The value-neutral field is, put positively, a supportive and a nurturant, but a relatively passive one, inviting the artist to work from and to embody values inherent in his [her] own dialogue . . . . There is . . . in all artistic creation, a characteristic *tension* between the [wo] man and the material in which [s]he works . . . the artist

> literally *wrestles* with his [her] material, while it both resists and nourishes his intention (p. 26).

## Pedagogical Practices, Contexts, and Conditions

The historic curricular and pedagogical traditions of educating artists in the art academy are perpetuated in contemporary art educational programs and institutions which are involved in the professional preparation of the artist and the art teacher. These art education programs are often based on exclusion rather than inclusion. Art education programs in higher education are relatively recent additions to the cloistered intellectual sphere of the academy, and were included in the curricula, on a broad scale, in the early 1960's. However, the position of art education is tenuous because acceptable, appropriate, scholarly, or respected methods of inquiry are based primarily on "scientific" and mathematical forms of constructing knowledge. Within institutions of higher education, art education is considered a *non-intellectual* endeavor. Art critic, Harold Rosenberg (1964-65) remarked,

> Science is creative but it does not devote itself to the creator. It is concerned with other results than inducing those states and capacities through which the whole person takes on heightened powers.
>
> Science requires an open mind, but it does not, like art, constantly test the open-ness of the senses and emotions of its practitioners -- as well as the sensitivity of their intellects to understand historical currents (p. 138).

As early as 1964, Rosenberg began to call for a reconstruction of art educational programs in colleges and universities which were more responsive to the artist's

problems of creativity and expression. He hoped this reconstruction would replace the narrow, unsubstantiated subjectivities of many pedagogical practices on a broader and more solid intellectual basis, and secure a place of respect for art education as an intellectual activity and legitimate method of inquiry. Rosenberg was well acquainted with the problems of teaching the artist, and the difficulties which faced those who were teaching. He writes,

> Those who conceive . . . programs do not understand the problems of being an artist -- no matter how much they may know about art (p. 135).
>
> No problem in any field could be more difficult even under the best conditions . . . . No one knows what art is. Or, no one knows what art is not -- which amounts to the same thing . . . . Art receives a new definition every few years . . . . [and] the problem is to teach a subject that cannot be defined (1964-65, p. 136).

Rosenberg warned that technique should not "be dissociated from specific esthetic, emotional and theoretical aims . . . such dissociation turns art into a craft" (p. 136). The effects of such a dissociation appears to be evident in the narratives of women art educators and artists. Judy Chicago (1977) clearly points out the demands made upon women artists to separate any evidence of the female self from the forms or content of their artistic work. This appears to be one of the problematic situations for women in art education as they are often expected to separate the existence of self from the creative and expressive work. Colors, forms, or contents which may be interpreted as those representing women's perspectives are critically invalidated in public forums which demean, humiliate, embarrass and shame those who desire to learn.

Hostile, threatening, or misleading pedagogical practices engender a preoccupation with technical issues, therefore, a dilemma is created in pedagogical practices which demands a focus on technique. For many women artists, a preoccupation with technique is used as the basis of for a derogatory evaluation of the work. Thus, the teaching of technical processes rather than the responsive thoughts and ideas of artists working in the contexts and conditions of a society acts to distort the student's knowledge and understanding of art.

Subjects with no clearly defined boundaries are indeed difficult to teach because no single person can possibly know and understand the infinity of responsive interactions that artistic forms and contents may be based upon. For Rosenberg, the critical component in the education of the artist is the "teacher", and he rightly states that it is the teacher's personality, attitudes, and actions which creates the educational context, and sets the conditions for learning:

> The key, however, is, of course, the teacher . . . . the teacher and the art department must be the nucleus of an artist community, which in the last analysis is indispensable to the growth of the student artist . . . . In teaching people how to be artists through understanding the works and thought of other artists all kinds of knowledge come into play beyond the handling of materials -- modern art has been involved with optics, with philosophy, with politics, with psychology, with folklore. It has been much involved with, and owes much to, BAD IDEAS, and these too the artist-student should know about (p. 137-138).

Positive and facilitating pedagogical practices which are identified in the narratives of the women art educators and artists appear to be founded upon similar ideologies.

Dialogue among open-minded, respectfully responsive persons, which is predicated upon intellectually stimulating descriptions, illuminating participatory discussions, and personal interpretations, are expansive educational interactions. One begins to see and know the perceptions of others rather than searching for "what is wrong" with the artistic work. The words the women used to describe these teachers are gentle, caring, and the feeling received is one of value and respect.

Role-models are critical to the development of the self-concept and also to the development of the artistic self. The women represented in the study were positively or negatively influenced by the role-models they encountered in art education contexts. However, rather than an unconscious emulation of these models, most of the women in the study appeared to have reflectively examined the models, and consciously patterned their own producing and teaching activities in concert with, or in opposition to the role-models in their experience. They consistently use their own experiences as a reflective mechanism for the development of responsible social action.

Csikszentmihalyi speaks of creative action as a dynamic interaction between the person, "the formal structure of knowledge within a domain, and institutional gatekeeping mechanisms" (in Gardner, 1993, p. 35). The gatekeeping mechanisms of educational institutions often erect unnecessary barriers which maximize the possibilities for defeat rather than maximizing the probabilities for the success of students in art education.

For many art students the "ARTIST" is a demigod, a model that is revered and sacrilized, and artists who are teaching in colleges and universities are well educated and extremely

powerful authoritative role-models. They alone have the ultimate power to judge the worth of the self through the creative expressions of the self; they act as the institutional gatekeepers to the profession of "artist". Artist-teachers in colleges and universities often assume the awesome responsibility of preventing "bad" art from sullying the sacred walls of "Art"!

Pedagogical practices which call the concept of self into question are consciously and unconsciously designed to attack the motivational structure or "agency" of the self through damaging the self-image, identity, or evaluation of the worth of the self. Consequently, damage to the concept of self is internalized, and the structural weave of the fabric of the self-concept and the weave of the social fabric is weakened or broken. Damage to the concept of self impedes rather than enhances or facilitates an expansion of self-concept and perceptual acuity. Thus, the possibilities of self-concepts are limited. Self-perceptions of performance, and the type of responses by others to performances of the self, validates or invalidates the motivation to work and the quantity and quality of the effort. One learns self-validation from respected role-models who validate and value them.

The narratives of women art educators and artists illuminate painful intentional woundings to the concept of self by some of the "teachers" they encountered, and many of them have devoted themselves to seeking ways to subvert the negative energy, and insure that they do not perpetuate these practices. Beatrice said, "I learned not to yell, not to humiliate verbally . . . because I've seen too many teachers use their power over the kids and shred them". Consequently, the women reflectively and consciously choose to create

pedagogical practices and contexts which are primarily patterned in opposition to the role-models they experienced. Many of the women in the study have managed to continue in the field "in spite of" rather than "because of" role-models.

The endurance and tenacity of the women in the study was surprising. Only one of the women completely severed all connections to the visual arts. One might postulate that her commitments were not serious, but, it is equally probable, from the evidence in the narratives, to suggest that her experiences were profoundly destructive to her concept of self.

People quickly learn to fear, resent, and avoid those educational disciplines whose pedagogical practices are damaging to the concept of self. Research in the field of art education concerning the attitudes of non-art majors, and the researcher's own work in this area substantiates the study's findings that derogatory attitudes are often the result of destructive pedagogical practices in all levels of the visual arts. Pedagogical practices which are predicated on power and control through oppressive tactics creates anxiety, anger, and painfully shaming experiences regarding the concept of self, therefore, further experiences with the subject are avoided. Perhaps, these consequences are one of the reasons for the continued marginalization, and lack of respect for the arts in American culture.

The admission and the acceptance of payments to a college or university establishes a fiduciary trust on the part of the institution. The student expects to receive an education which is comparable to the personal and financial efforts expended, and the student trusts that the representatives of the institution are honorable and trustworthy.

Pedagogical practices which create hostile contexts and conditions for learning and working, and which attack, batter, and damage the concept of self have absolutely no justifiable place in any institution that defines itself as educational.

Normally "place" has no power to wound, only people who create oppressive and repressive contexts and conditions. Contexts and conditions can constrain expression, destroy creative invention, and limit the development of perceptual acuity. Without these three factors, artistic development is essentially impossible. The self-esteem of the women in the study were battered by the process of art education, however, only one completely gave up the artistic part of her self. The other women struggled with long dry spells of production, and some opted for alternate modes such as teaching. However, despite all attempts to dissuade them, they continue.

The strategies developed by Judy Chicago, Rachel, Nora, Beatrice, Elaine, Elizabeth Catlett, and Anne Truitt to survive the battering are designed to empower, liberate, or expand the concepts of self in others through either their creative work and/or through their teaching. Many of the women art educators had only recently begun to attribute the problematic aspects of their experiences in art education to issues of "sexism". Judy Chicago was the only woman artist in the study who specifically locates sexism as being responsible for women's difficulties in art education programs in colleges and universities.

Sexism is not an intellectually or artistically tenable position, for to hold sexist attitudes or ideologies reveals narrow frames of reference, limited and close-minded

perceptual acuity, and a lack of tolerance for the forms that art might take. According to Collins and Sandell (1986):

> The women's movement initially defined "sexism" as the belief (or systems, policies, or behaviors based on this belief) that one sex is superior to the other and that individuals of he superior sex are different in ways that justify or necessitate their special treatment, privilege, power, or reward . . . . Although the desirability of differential sex roles continues to be debated, all feminists agree that the assumption that men are biologically, intellectually, emotionally, spiritually, or in any other way superior to women is sexist indeed (p. 14).

Prejudices are predicated on the establishment of categories and classifications of difference, and the connotation is that differences indicates inferiority. "Differences" in the perceptions of men and women have been hierarchized into superior and inferior visual forms and contents of expression. However, the research of Maccoby and Jacklin (1974) found that psychological differences between men and women have little basis in fact, and have not been substantiated by research which is not seriously flawed with serious methodological errors. The compatibility of women's concepts of self with masculine models has been substantiated in this study through using male researchers' studies of male subjects as the basis for determining self-concept.

Sexism keeps women marginalized, impotent, and frustrated because they must expend extra energies and efforts to find alternate ways to achieve their goals. The most pernicious myth is a lie that says, "if they can't take it, they weren't really serious". It denies the reality of women's experiences, trivializes them, and hides the mechanisms by which attacks on the concept of self are accomplished. Therefore, the key to a powerfully effective

and subtle form of discrimination is through the concept of self. In art education discriminatory pedagogical practices reduces the perceptual field, kills creativity, and denies the value of the clumsy expressions of those who are learning to walk as artists.

## Problematic Pedagogical Practices

The results of the study indicate that Nochlin's and Lippard's identification of college and university art depart-ments as the locus of problematic experiences for women artists was essentially correct. Although, a few of the women in the study such as Rachel and Anne Truitt report some very positive educational experiences, most appear to have encountered deeply disturbing contexts, pedagogical practices and conditions in their art educational experience. The evidence of the narratives seems to suggest that much of professional art education is not about the production of art as it is about the reproduction of social hierarchies.

Pollock (1988) stated, "art making [and teaching] is dependent on favorable social and cultural conditions" (p. 34), and her remark has been substantially supported by all of the researchers represented in this study. The contexts and conditions of both teaching and production that the women art educators and artists encountered in the study point to barely concealed xenophobia, and educational politics which are profoundly damaging to the concept of self. Giroux (1992) describes pedagogical problems in education:

> These problems are not only political in nature but are pedagogical as well. That is, whenever power and knowledge comes together, politics not only functions to position people differently, . . . , it also provided the conditions for the production and acquisition of

> learning. The pedagogical in this sense, is about the production of meaning [aesthetics, creativity, and expression] and the primacy of the ethical and political as a fundamental part of this process (p. 199).

Pedagogical practices revealed in the narratives of women art educators and artists in the study indicate a subtly covert agenda of perceptual politics. It is dangerous to teach people to "see" for themselves because it strengthens and expands sensory perception, and makes them more aware of the meanings of subtle relational nuances. In other words, the greater the perceptual sensitivity, the more difficult it is to control and manipulate people through words and images. The manipulation of the concept of self is one of the fundamental mechanisms of consumer advertising. If people do not learn to see for themselves, London (1989) says, "we live through hearsay [through] mediated accounts of the world" (p. 52). London (1989) wrote,

> Seeing is not a simple matter of optics, but [a] complex series of events gathering to it our collective personal histories, our momentary state of mind and body . . . what we "see" is a compound image consisting of what is "out there" and who is "in here. What we see is who we are, overlayered with whatever there is to be seen . . . . No two versions of reality are identical . . . . In order to become intelligible, seeing requires describing (p. 53).

The primary pedagogical practice that was identified by the women art educators and artists in the study was the derogatory or pejorative evaluations of the women's creative work by faculty and other art-institutional representatives. Pollock (1988) and other feminist art historians suggest, "derogatory evaluations of women's art, which are used to justify the omission of their art from serious scholarship, are symptoms of the antagonisms of a sexually divided society

which masquerade, in this realm, as the exercise of pure judgment" (p. 27). However, this judgment is often intellectually unsound, misleading, and emotionally wounding to the concept of self.

The narratives reveal that shaming or humiliating critical evaluations damage both the concept of self and the quality and quantity of production. This practice also presents powerfully negative role-models for the construction and activities of the artistic self. Some students in art education unconsciously emulate these models, thereby, perpetuating poisonous art educational pedagogies, and images of the artistic self. It has been suggested by Rachel that perhaps, these persons also have sustained serious damage to their concept of self which is an intelligent and insightful conclusion.

Judy Chicago (1977) and others have suggested that these practices are also the result of a cultural hegemony which consciously or unconsciously perpetuates sexism. Chicago's research illuminated the fact that women have historically encountered the kinds of problematic situations that have been highlighted by this study. Chicago writes,

> I discovered that almost every woman in history who accomplished anything did so in the face of great prejudice, rejection, and discrimination (p. 163).

Chicago quotes a passage by George Eliot, whose character "Madame Deronda" describes the problematic situation of the woman of ambition, and who desires an expansion of the concept of self, but is limited by social and cultural restraints. Eliot writes in 1876,

> "You are not a woman, you may try -- but you can never imagine what it is like to have a man's force of genius in you, and yet to suffer the slavery of being a girl. To have a pattern cut out -- this is the . . . woman; this is what you are wanted for; a woman's heart must be of such a size and no larger, else it must be pressed small, like Chinese feet . . . ."
>
> The compression of human personality creates anger, and if that anger is not expressed, it turns in upon itself, diminishing the personality into a state of non-being, nonacting, passivity. Although women are allowed emotional expressiveness, they often do not have access to their feelings because of blocked anger . . . . Anger can be extremely productive and healthy: anger against one's limits, against oppression, against the facts of the human condition. This anger can lead to creative growth (p. 125-126).

The narratives of the women art educators and artists indicate deep anger and frustration when they speak of their art education experiences. The kind of gratuitous wounding they encountered has often curtailed their productive efforts for years, and for many it forms the basis of their teaching ideologies in the "anti-model". The narratives of women art educators reveal exceptionally destructive pedagogical practices, extreme anxiety provoking contexts, and intolerable conditions for teaching and productive work. The severity of these practices toward women art educators may be revealed in the fact that "expression" was not a issue in their narratives.

The ways in which some of the women interviewed initially reacted to the request for an audience appear to substantiate a conclusion that the women art educators have difficulty in expressing themselves and feel they have little to contribute. Some said, "I don't know what I could tell you of value", and "I'm sure nothing that I do can be very interesting to anyone". Many of them were afraid to speak

with the researcher, and several preferred not to be taped or have notes taken about their dialogue. Almost all of the women in the study considered their failure, or possible failure as an artist a fundamental flaw in their character. They usually began by blaming themselves for their failure saying, "If I had just understood what they wanted, I would have tried to do that." None seemed to realize that it may not have really mattered what they had done.

The study reveals that Lippard's (1971) nine art-institutional practices of problematic situations for women (see Appendix A) continue to be responsible for many of the difficulties experienced by women in art educational contexts. The specific practices addressed by the study continue to plague the development of contemporary women artists and visual art teachers, and similar pedagogical practices, contexts, and conditions have been observed in discussions with visual art students and women artists during the past year.

The long-term pedagogical practices which continue to create adverse contexts and conditions problematic to the women in the study, and which affect the concept of self are: (1) pejorative and derogative evaluations of verbal and imagistic expressions; (2) cold indifference, rejection, and refusals of support, encouragement, or assistance in learning, and attitudes and actions which threaten psychological safety and security; (3) competitive or threatening contexts which separate students into categories of worth and value, and which serves to isolate them from other students and faculty; (4) preconceived stereotypes, elitist classifications, deterministic categorizations, and forcefully demeaning external definitions.

The two sets of self-narratives of women art educators and women artists were highly related according to the issues of: (1) separation and alienation from self and others; (2) aesthetic and creative concerns about production and teaching visual art; (3) deep interconnections between art and self, and the dependence on artistic methodologies for constructing knowledge; (4) perceived oppression in threatening and unresponsive social and cultural contexts; (5) reduced production, doubts about the worth of creative and expressive efforts; (6) a hesitancy and fear of showing their work to others; and (7) fierce determination to succeed in spite of their experiences.

The strongest of the women had at least one respected friend or teacher who valued their efforts to learn. This person reflected a positive concept of self back to the women, and encouraged them to risk challenging situations which expanded their concept of self and enhanced their artistic development and expressive capabilities. However, the most surprising results of the study is the strength of self-concept of the women in the study. It was initially expected that the concept of self would be weak, but the fact that, despite the circumstances of their experiences, they have found ways to continue to learn, teach, and make art.

## Conclusions of the Study

Even though an evaluation of the self-concept of the women art educators and artists was not an intent of the study, the researcher concludes that in order to survive the intense battering of their self-esteem and confidence, the concept of self of the women in the study is, or was, essentially positive. Perhaps, it is the strength of this positive concept of self that enabled the women to attain

success in spite of the psychological and social damage done to them.

According to the standards of positive concepts of self set by "masculine" models, the women in the study should have had poor, or weak, concepts of self, and this insight is surprising to the researcher as it creates new questions as to the factors which contributed to developing essentially positive concepts of self. Even though it has been suggested that, often, only one person can make the difference may be simplistic, or it may also indicate the power of positive social interactions.

With the exception of Georgia O'Keeffe and Catherine, the narrative evidence supports the conclusion that the women effected "real" resolutions of the conflicts by transforming their experiences into a broader social and cultural context. O'Keeffe appears to have effected a "symbolic" resolution by isolating herself, and Catherine felt it necessary to simply avoid any further contact with the field.

The study concludes that pedagogical practices which establish an open, respectfully responsive, intellectually oriented dialogue among students and faculty, and which are predicated on non-evaluative external "process" feedback and are supportive and encouraging of a wide range of expressive forms and content create aesthetic and creative contexts and conditions which facilitate both artistic self development and positive concepts of self. They expand perceptual acuity, nourish and enhance creative functioning, and act as Eisner's (1979) "midwife" to expression, helping new knowledge and understandings of self and world to be born.

However, pedagogical practices which consciously or unconsciously perpetuate subtle or overt forms of sexism, and

which mystify artistic processes, create contexts and conditions that narrow perception, annihilate creativity, and suppress expression. They damage the images, identities, and esteem of the concept of self, and defraud students who make great sacrifices and efforts to learn. It would appear that those who perpetuate these pedagogical practices masquerade as both artists or educators.

The hypothesis was supported by the study, but in a slightly different manner than was expected. The life experiences of women in art educational contexts reveal that they are often deterred or distracted, but they are persistently committed to finding ways, no matter how circuitous, to reach their professional goals. They appear to be willing to flexibly modify these goals often at great economic, physical, and psychic expense. Women appear to be like water, flowing in and out around and through life; dissolving all boundaries and fixed objects.

## Recommendations for Further Research

The findings and conclusions of the study indicate several implications for art education. Much more research attention needs to be focused on the relationship between students and teachers in studio components of professional art education in colleges and universities as well as at all levels of visual art instruction. Many of the women art educators and artists in the study indicate that art "teacher" educational contexts were the least damaging, however, they were also reported as the least respected areas of professional education.

This lack of respect is perpetuated by the institutional hierarchy which regards the art "teacher" educator and art

"teacher" education student as being less intelligent and talented even through they must maintain a higher grade point average, and achieve a more broadly focused academic preparation than any other component of art education. Perhaps, this is, in part, a reflection of the cultural attitude which regards teachers in the same manners. Nonetheless, it indicates a limited understanding and prejudicial regard for teaching.

The narratives of the women art educators reveal that they regard themselves as teachers and artists, while the majority of the women artists, and male artists, who are employed to teach in colleges and universities regard themselves only as "artists". Therefore, a research question that is focused on the ways in which these definitions are constructed by art education teachers and artists might provide some insights into the ways the self is defined.

The research directions that are presented by the study are varied, however, an extension of the study to include a broader sample which includes interviews with women artists might provide greater insight into strategies for eliminating, or successfully coping with the effects of discriminatory pedagogical practices. A comparative analysis of a similar study of male art educators and artists should provide some solidly conclusive information about possible differences between the experiences of men and women in art education. Another research direction might be oriented to an in-depth analysis of one woman artist-art educator which includes examples of her creative expression, and that of her students.

The researcher found that interview questions which are more specific may have prevented some of the confusion in

organizing the narrative data, and may have provided greater depth to many of the issues in question. However, a greater number of questions which represent a narrower focus may also have been less revealing of the many aspects of the concept of self. At least one omission of data flaws the study. Current statistical data for the distribution of women artists and art educators in colleges and universities was not located. The data probably exists in several professional organizations, and would enhance the results of the study.

The researcher has been fortunate indeed in having teachers who encouraged and supported the research efforts, and were willing to provide insights and directions. The aesthetic connections to other selves is a way of providing a better knowing and a deeper understanding of others. The struggle to create a form for the contents of this study, and to express the results could only have been the result of excellent pedagogical practices, and institutional contexts which permitted this type of research.

# NOTES

## CHAPTER I

[1] Thomas Mann in Purkey, 1970, p. 7.

[2] Lucy Lipard (1971, September-October) in "Sexual politics, art style". Art in America. 59(5), 19-20.

[3] Elizabeth Baker in Art and sexual politics. The three areas identified by Baker are educational preparation; earning a living; and gaining recognition.

[4] The fine arts include visual and performing arts, art history, music, dramatic arts, dance, applied design, cinematography, photography, and other fine and applied arts. Statistics are not available for these separate categories.

[5] Eleanor Heartney (1987, Summer). "How wide is the gender gap?" Art News. 86(6), 139-145. Although she does not identify the date of the report, Heartney writes that a recent "report by the NEA notes that women artists make a yearly average of only $5,700 from their artwork, as opposed to an average of $13,000 for men" (p. 145). Heartney also quotes Ariel Daugherty's study of National Endowments for the Arts funding statistics. Daugherty is the National Project Director for the National Data-Base on Women Artists, and she reports that "although in fact the NEA budget has increased, between 1982 and 1985 the share of the NEA budget going to women artist's organizations dropped by 35 percent" (p. 141).

[6] The epistemological foundations for a dialectical perspective arise in existential and phenomenological philosophy through Sartre, Heidigger, Hegel, and Husserl, and also in Marxism, Hermeneutics, Critical and Feminist theory as well as others (Denzin, 1989; Lather, 1986; and Jackson, 1984).

[7] Stanley Fish, 1980, in K. Casey, I Answer with my life. NY:Routlege, pp. 26.

## CHAPTER II

[8] Actually this may be correct if an assumption is made that women "generally" exhibit negative self-concepts which has been indicated by

feminist research. Narcissism is actually a manifestation of a negative self-concept, and is predicated upon a hatred of self. Negative self-concepts are manifested in two directions: 1) attitudes of arrogance; feelings of superiority and a grandiose sense of self-importance; egoism; aggression and feelings of rage, humiliation, or haughtly indifference when criticized or defeated; vanity and conceit; a sense of entitlement or exploitativeness; and a lack of empathy for others; *or*, 2) attitudes of submissiveness; passiveness; shyness; timidity; feelings of pervasive uncertainty; and idealistically placing others above self (Sanford and Donovan, 1984). Many of the attributes of narcissism in the first category have been thought of as "male" characteristics, while those in the second category are characteristic of "female". Therefore, chronic narcissism may be a condition of both sexes, but manifested in different directions.

[9] LaBenne and Greene (1969) attribute this belief to Thorndike who contended that what could not be measured could not be known, and that what exists could be measured regardless of amount (p. 35). Therefore, Behaviorist psychology argues that the conception of "self" is nothing more than a theoretical constuct, and does not actually exist as an empirical entity.

[10] The consumer advertising industry has discovered that the "best results come from manipulating the self-image of the consumer" (Kathryn Weibel in Sanford and Donovan, 1984, p. 237).

[11] Giddens (1991). Modernity and self-identity: Self and society in the late modern age. Stanford, CA: Stanford University. Giddens defines power as "the capability of an individual or group to exert its will *over* others (p. 211).

[12] Kierkegaard believed that imagination was the most important of all faculties, and was instrumental to the concept of self. He writes,

> What feeling, knowledge or will a man has depends in the last resort upon what imagination he has, that is to say, upon how these things are reflected....Imagination is the possibility of all reflections and the intensity of this medium is the possibility of the intensity of the self....The self is reflection, and imagination is reflection (cited in May, 1983, p. 149).

[13] See Gilligan, C. (1982). In a different voice. Cambridge, MA: Harvard University. Gilligan's (1982) research on moral development indicates the psychological stance of women is essentially in relationship, and connected to others. Gilligan found that women prefer cooperative rather than competitive relationships. When reward is tied to competition, people are encouraged to enhance themselves by demonstrating their superiority over others, and for some, a personal

sense of worth is maintained by virtue of looking down on others (Allport, 1979, p. 319).

[14] Ehrenzweig (1967) notes that "perception also has a history; it changes during our life and even within a very short span of time" (p. 87). Perceptual changes are evident in the history or art. As historians discover new evidence or information about works of art, theories and perceptions about the work change. Sometimes the works are perceived in dramatically different ways. Thomas Hess (1971) discusses the considerable devaluing of works thought to be by master artists and later discovered to have been painted by students, or especially by women.

[15] See John Dewey, (1943) Art as experience. NY: Capricorn.

## CHAPTER III

[16] "Formal" is essentially an analytic style which held sway in the European art academies until the later part of the nineteenth century. The academy and academicians held absolute power over the production of art forms. Women were eliminated from either studying at the academy in life drawing classes or participating in academy exhibitions. The primary curriculum of the academy was the transmission of conventionalized "rules" of perceptual representation and pictoral forms. History painting which was considered the highest category of painting, principally relied on the study of the nude, and women were effectively eliminated because they were unable to gain the training necessary. Women were therefore, limited to "lesser genres" which were considered to reflect less "talent". For a description of the history of the academy, see Pvesner, 1940 and Goldstein, 1993.

[17] Creative and expressive qualities are discussed in those models.

[18] Panofsky called the discipline of interpreting words and images *iconology* which is a historical study of the logic, conventions, grammar, and poetics of imagery. A related discipline is *iconography* which is the study of visual images and the rules for encoding and deciphering imagery in perception and consciousness. Jungian analysis relies on a form of iconography.

[19] Beginning with William James, many "self" theorists believed that social roles comprised the totality of the self. See Tom Burns (1992) for an excellent discussion of Erving Goffman's theories of the "presenting self" which is based on the social roles that people "play" in response to social and cultural expectations. However, this does not suggest the impossibility of a unique sense of self which seeks to escape fixed social roles and images. May (1983) proposes an answer

that refutes this theory. He believes the self is not the sum of the roles one plays, but that the "self" is the capacity to "know" that one is playing those roles which is possible through self-awareness.

20 Bakhtin's description of being as *postuplenie*, action as *postupit*, and deed as *postupok* is discussed on page 68 of the creative self. The deed can be thought of as synonymous with the work or text for the purposes of this study.

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# APPENDIX A

## LIPPARD'S NINE ART-INSTITUTIONAL PRACTICES OF PROBLEMATIC SITUATIONS FOR WOMEN

*(1) Disregarding women and stripping them of their self-confidence from art school on;

*(2) refusing to consider a married woman or mother a serious artist no matter how hard she works or what she produces;

*(3) labeling women un-feminine and abnormally assertive if they persist in maintaining the value of their art and protest their treatment;

(4) treating women artists as sex objects and using this as an excuse not to visit their studios or show their work;

*(5) using fear of social or professional rejection to turn successful women against unsuccessful women, and vice versa;

(6) ripping off women if they participate in the unfortunately influential social life of the art world;

(7) identifying women artists with their men;

*(8) exploiting women's inherent sensitivity and upbringing as nonviolent creatures by resorting to personal insults, shouting down, art-world clout, in order to avoid confrontation or to subdue and discourage women who may be more articulate and intelligent, or better artists than their male company;

(9) galleries turning an artist away without looking at her slides, saying, "Sorry, we already have a woman," or refusing to have any women in their stable because women are "too difficult".

*These practices are specifically addressed by this study.

APPENDIX B


A copy of the above drawing was handed out to undergraduate women art education students by a painting professor in a university department of art in 1992. The researcher made photographs of the above message posted on the professor's university office door. Copies of the same drawing were also posted in the halls and classrooms of the building until they were torn down by angry female art students. Other faculty were observed to find this an "amusing" message.

# APPENDIX C

## The Art Educational Relevance of the Women's Movement: Some Expressions of Doubt and Concern
(Collins and Sandell, 1986, p. 15)

* What is the matter, and what is all the fuss about?

* I've never experienced sexual discrimination in art/I've never discriminated against women in art: so what's the problem?

* Art and politics just don't mix.

* Aren't there more important issues: budget, minorities, the handicapped, career education, ecology, etc.?

* There might be a problem, but I find women's protest boring; trivial; irritating; divisive; or a matter of misdirected energy.

* Isn't feminism in art just another passing fad?

* If women in art have [been] so badly treated for so long, why haven't they complained before this?

* It seems to me that the arts are one of the few areas in this society which have not discriminated against women--or, indeed, against "feminine" values and traits.

* Women outnumber men in education, so they probably 1) have all the power, 2) are not discriminated against, 3) like things the way they are, 4) discriminate against themselves or each other, or 5) are not willing or able to undertake action on their own behalf.

* I'm sympathetic with the "cause" but the way you're going about it only alienates people (me for example).

* Why do you cite the small number famous women artists when you know the training and preparation of professional artists is not our major business? [in art "teacher" ed.]

* Okay, I agree we have a problem, but what can I who have no power do about it?

APPENDIX C - Continued

* If I get upset, involved, and committed on this matter, how will I have time or energy left for my own art and teaching?

* How do I deal with hostile resistance or "militant" apathy when I take positive steps to increase sex equity in art education? How do I deal with my lack of self-confidence and isolation.

* Won't compensatory education for women in art 1( be unfair to men (reverse discrimination), 2) lower traditional standards of excellence in order to give women an equal "chance", 3) further reduce art's status by increasing its feminine identification, 4) masculinize women, 5) lead to propaganda in art and the classroom, 6) create a backlash?

* Compared to other education disciplines and studio and art history, art education is pretty slow when it comes to sex equity effort. (What can be done?)

TABLE I

1990 UNITED STATES CENSUS:CIVILIAN LABOR FORCE
DETAILED OCCUPATION BY SEX AND RACE

Painters, sculptors, craft-artists, and artist printmakers (188)

| MALE | | | | | | |
|---|---|---|---|---|---|---|
| Total | White | Black | American Indian Eskimo or Aluet | Asian or Pacific Islander | Hispanic | Other |
| 101067 | 84913 | 4934 | 909 | 3352 | 6853 | 106 |
| **FEMALE** | | | | | | |
| Total | White | Black | American Indian Eskimo or Aleut | Asian or Pacific Islander | Hispanic | Other |
| 111695 | 102028 | 2526 | 753 | 2785 | 3507 | 96 |

TABLE II

1991 Digest of Educational Statistics for 1987-1988 Graduates

| FINE ARTS DEGREES:VISUAL AND PERFORMING ARTS | | | |
|---|---|---|---|
| | TOTAL | MALE | FEMALE |
| Batchelor's Degrees | 36,368 | 14,127 | 22,511 |
| Masters Degrees | 7,937 | 3,445 | 4,492 |
| Doctor's Degrees | 725 | 424 | 301 |
| ART EDUCATION DEGREES | | | |
| | TOTAL | MALE | FEMALE |
| Batchelor's Degrees | 1,022 | 220 | 802 |
| Master's Degrees | 441 | 93 | 348 |
| Doctor's Degrees | 33 | 13 | 20 |

Office of Educational Research and Improvement

TABLE III

1990 UNITED STATES CENSUS:CIVILIAN LABOR FORCE
DETAILED OCCUPATION BY SEX AND RACE

Art, Drama, and Music Teachers [Elementary and Secondary Schools] (137)

| MALE | | | | | |
|---|---|---|---|---|---|
| Total | White | Black | American Indian Eskimo or Aleut | Asian or Pacific Islander | Other |
| 10591 | 9681 | 493 | 40 | 221 | 156 |
| **FEMALE** | | | | | |
| Total | White | Black | American Indian Eskimo or Aleut | Asian or Pacific Islander | Other |
| 10802 | 9870 | 431 | 49 | 387 | 65 |